

ORPHEE, TRAGEDIE

MISE
EN MUSIQUE

Par Monsieur DE LVLLY l'aîné.



A PARIS,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy,
pour la Musique.

ET SE VEND,

A la Porte de l'Academie Royale de Musique,
au Palais Royal, rue S. Honoré.

M. DC. XC.

AVEC PRIVILEGE DE SA MAJESTE.

ORPHEE

TRAGEDIE

MISE

EN MUSIQUE

Par Monsieur DE L'ACADEMIE



A PARIS,

chez Monsieur DE L'ACADEMIE, au Salon de l'Academie, au Salon de l'Academie, au Salon de l'Academie.

ET SE VEND

A la vente de l'Academie Royale de Musique, au Salon Royal, au Salon Royal.

M. D. C. C.

PAR M. DE L'ACADEMIE



A U R O Y.



IRE,

Lorsque je me represente les soins assidus de VOSTRE MAJESTE pour la gloire & le repos de son Estat , je ne sçais si je dois prendre la hardiesse de vous entretenir dans une Epistre en vous presentant mon Orphée ; & je croirois peut-estre mieux faire de manquer en cela à la coûtume , que de vous dérober le moindre de vos precieux momens : Mais comme il ne me sieroit pas de vouloir paroistre plus sage qu'un autre , j'ose dire à VOSTRE MAJESTE avec quelle confiance respectueuse j'espere qu'elle voudra bien agréer ce second fruit de mon travail. Je pourrois me flater du souvenir que le premier a paru avec assez de succès : On applaudit favorablement au coup d'essay des deux fils du plus habile homme du monde dans cét Art. On jugea de la Musique comme de la Valeur & des autres Vertus : Et l'on se plût à croire qu'elle pouvoit bien estre passée aux Enfans de son Heros. Il y avoit lieu d'attendre que mon frere soutiendrait par des effets cette heureuse

E P I S T R E.

prévention. Mais pour moy, SIRE, la présence de VOSTRE MAJESTÉ, & son approbation qui peut-estre l'auroit suivie, n'ayant pas honoré nostre Ouvrage, j'ay conté celle de tout le monde pour rien: J'ay balancé long-temps si je me donneroie encore à cette sorte d'occupation, puisqu'elle n'a pû me conduire à l'unique but que je m'estois proposé; Et pour perséverer dans un si loüable dessein, j'ay eû besoin de l'esperance d'estre plus heureux à y réussir. J'avouëray, SIRE, que c'est une grande entreprise de faire chanter le celebre Orphée; Mais s'il venoit à trouver sa place parmy les nobles amusemens que vous donnez quelquefois à vostre Cour, & si les chants que je luy ay prestez avoient le bonheur de plaire à VOSTRE MAJESTÉ, je n'envierois pas à cét Orphée de la Fable les merveilles qu'elle en raconte: Et s'il fut plus digne d'admiration que je ne le suis, dumoins son sort auroit esté moins doux & moins glorieux. Je suis avec un profond respect,

SIRE,

DE VOSTRE MAJESTÉ.

Le très-humble, très-obeissant,
& très-fidele serviteur
& Sujet,
LOUIS DE LULLY.

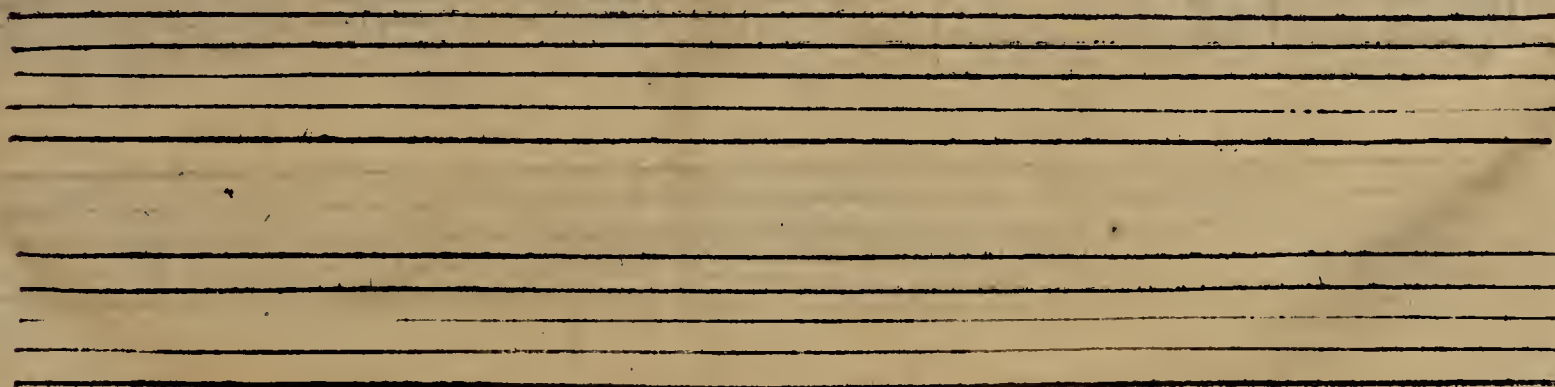
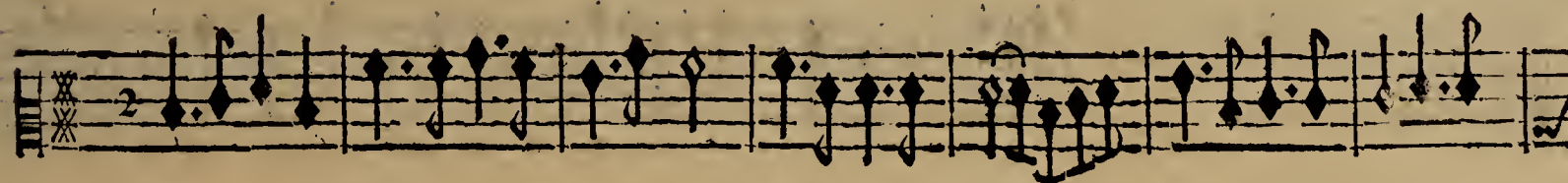
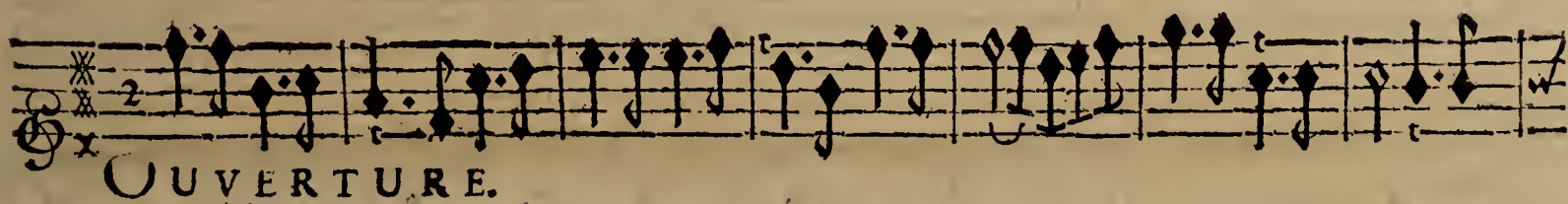


ORPHEE.

TRAGEDIE

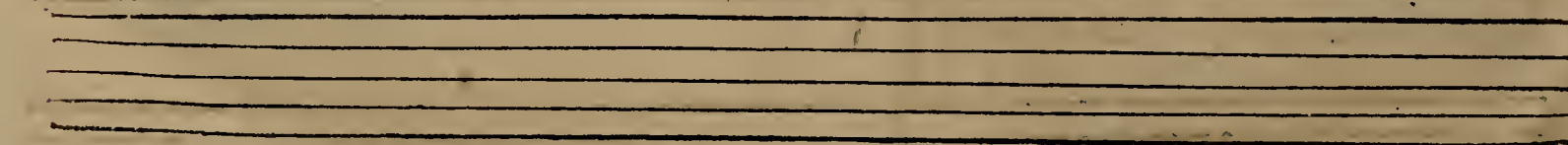
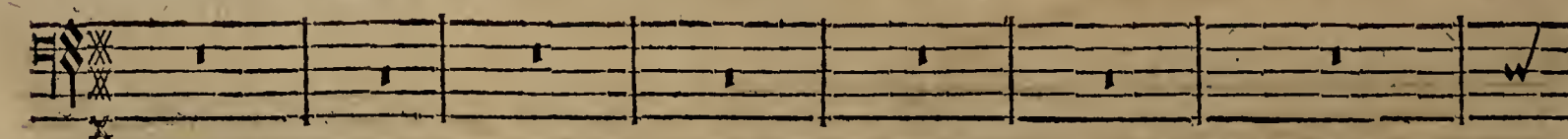
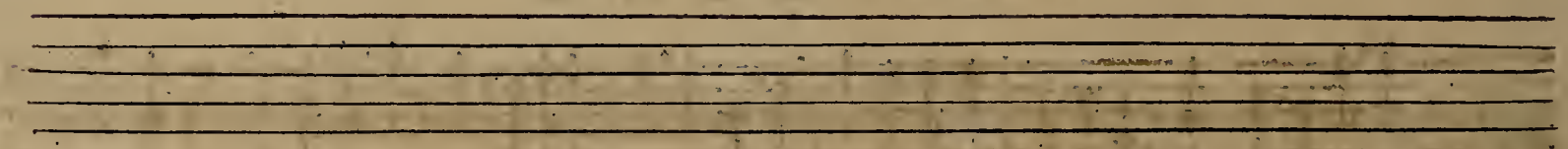
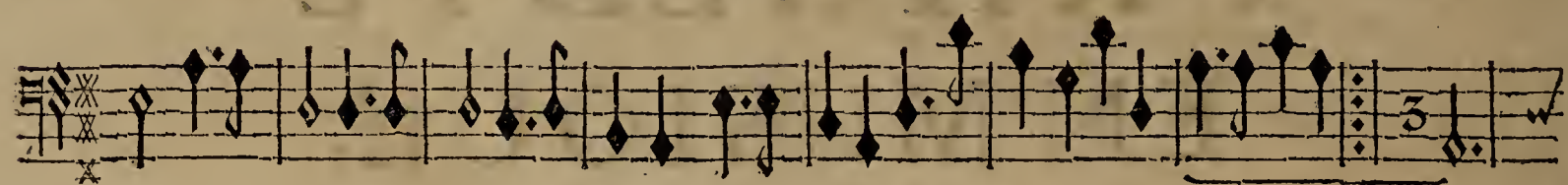
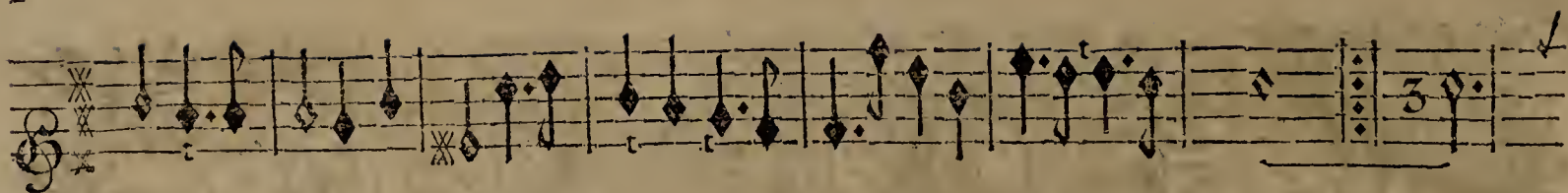
EN MUSIQUE.

PROLOGUE.



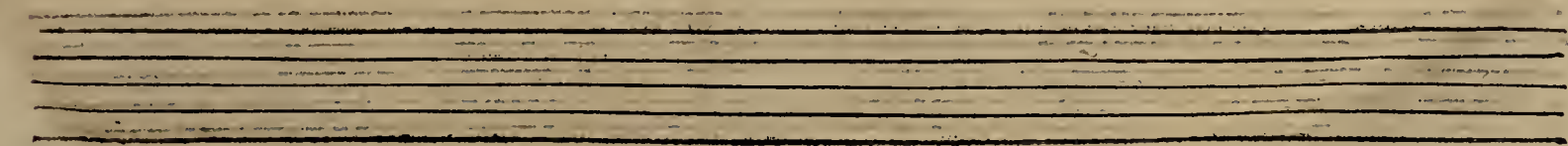
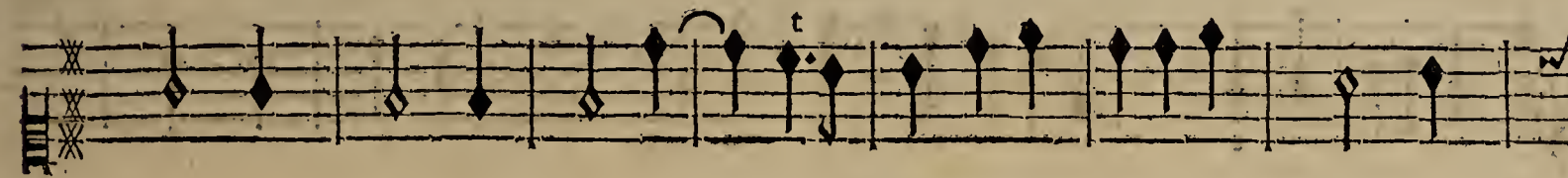
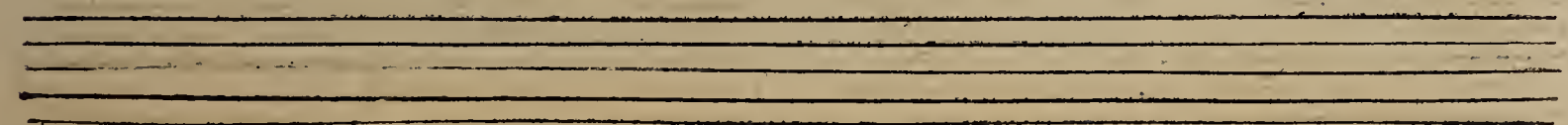
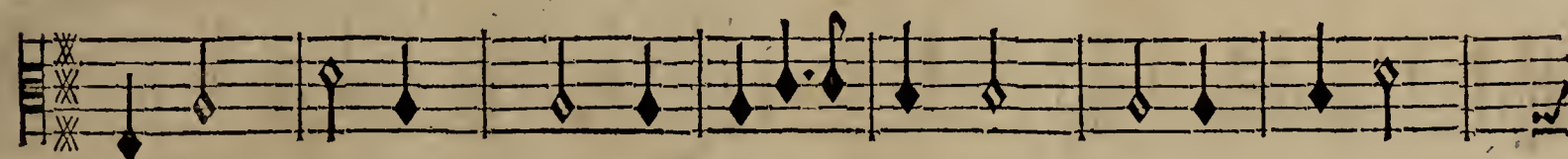
ORPHE'E.

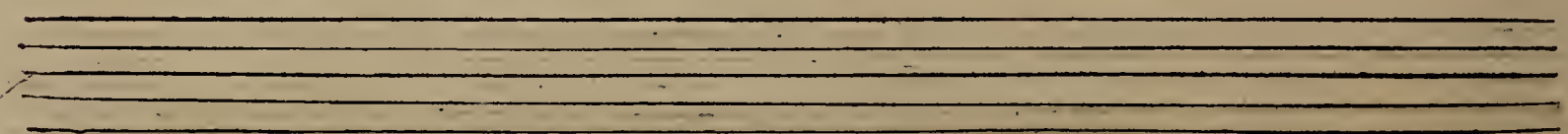
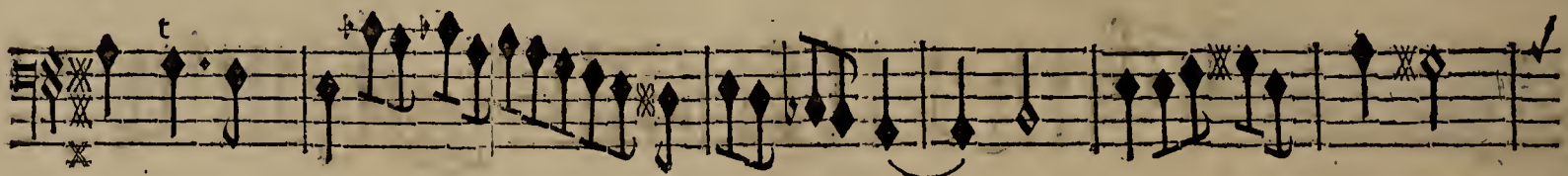
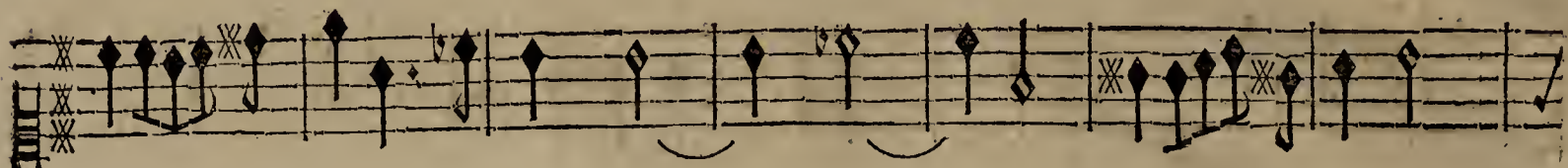
2



PROLOGUE.

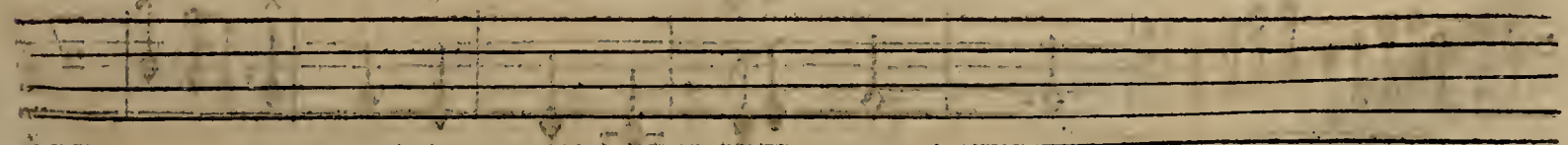
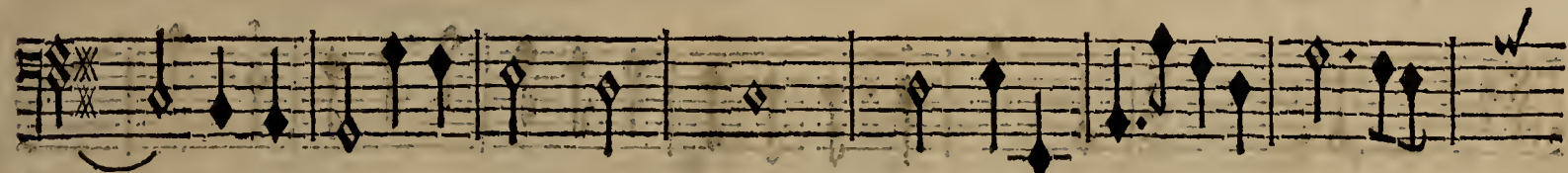
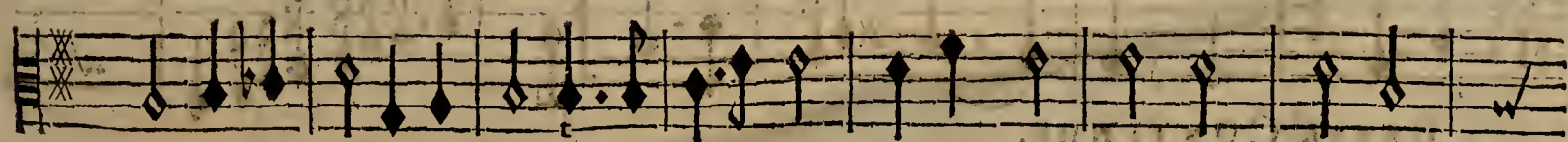
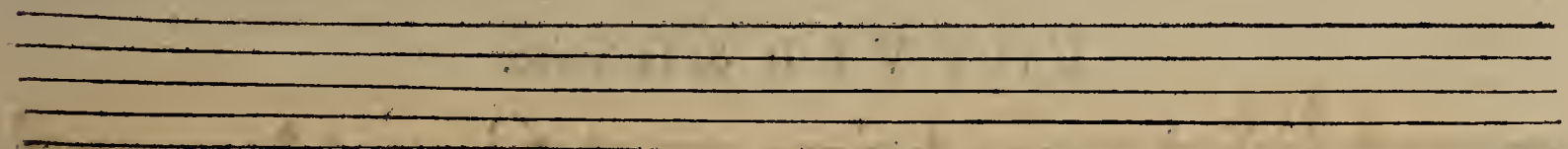
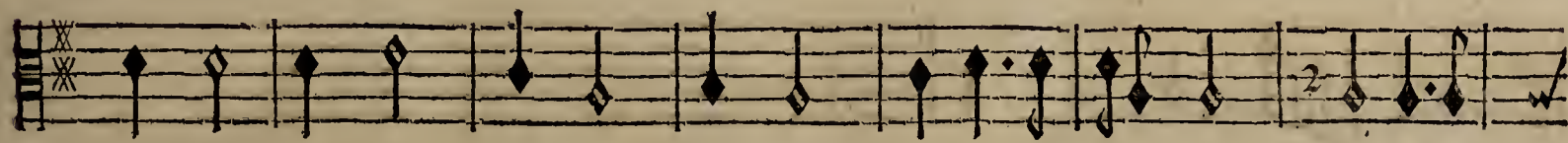
3

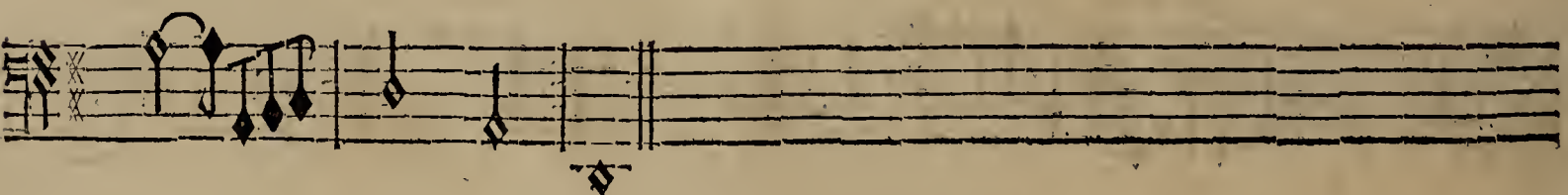
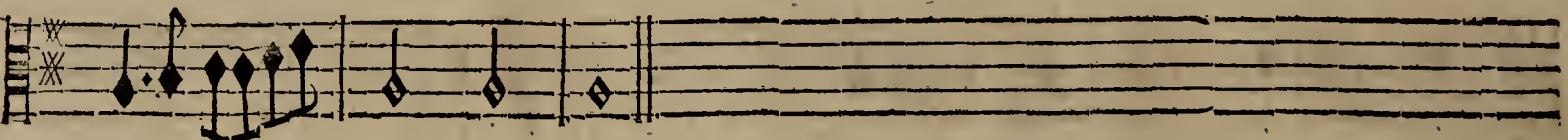
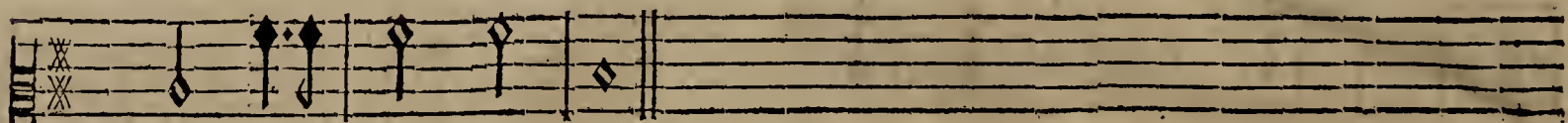
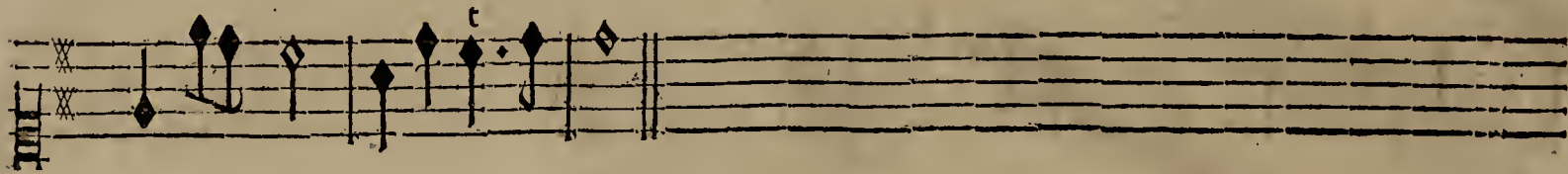




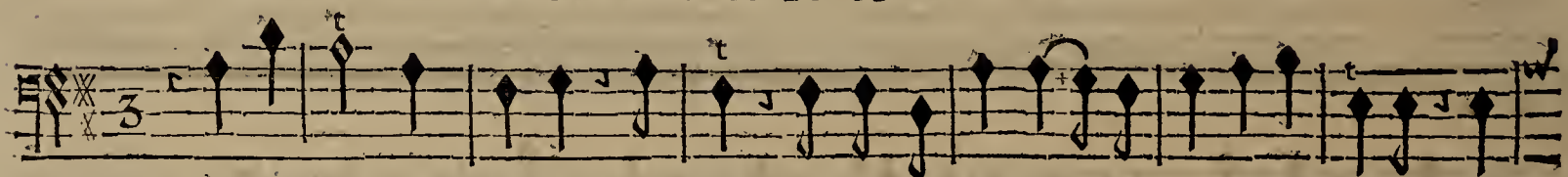
PROLOGUE.

5

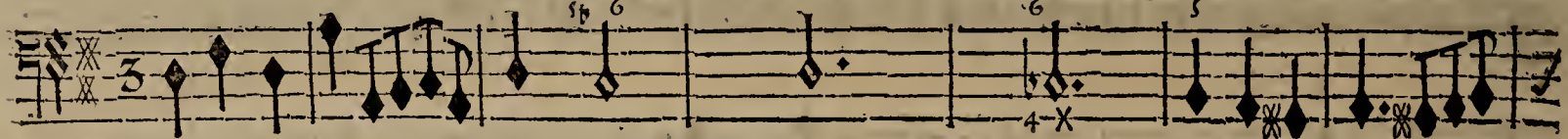




L'HYVER & sa Suite.



Après Flore, Cérés, Bacchus, C'est à montour à régner sur la Terre, Mais



BASSE-CONTINUE.



Join de m'offrir leurs tributs, Tous les mortels me font la guer-

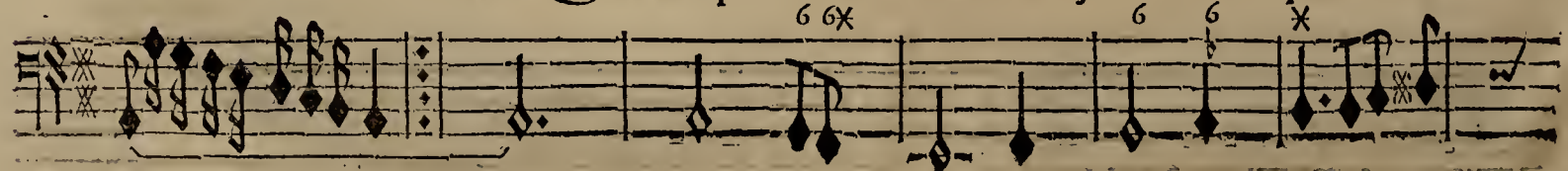


BASSE-CONTINUE.



re:

re: Quels biens par mon secours ne reçoivent-ils pas? C'est



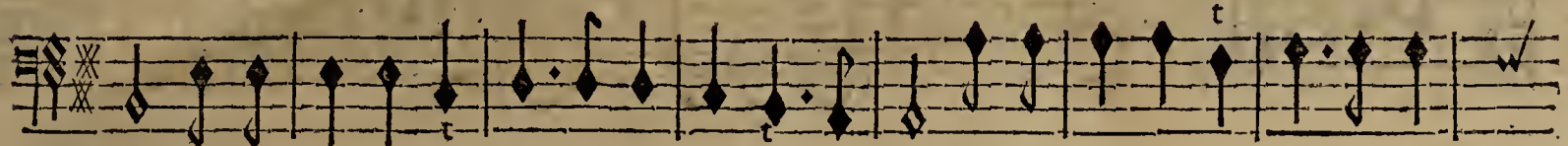
BASSE-CONTINUE.



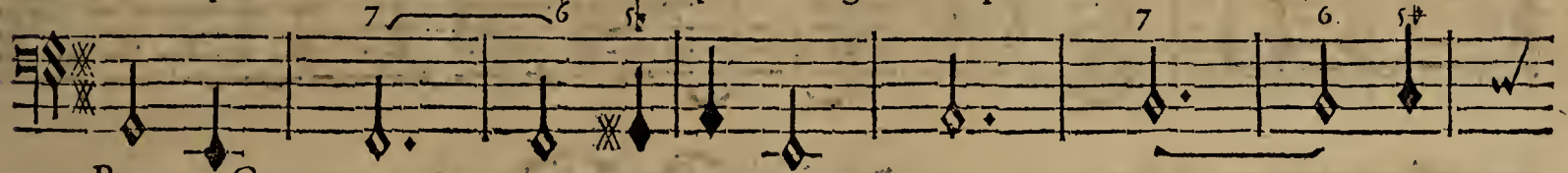
moy dont le pouvoir écarte le tonnerre, Je rassemble les Jeux, je suspens les com-



BASSE-CONTINUE.



bars, Cependant mes bien-faits ne font que des ingrats. Cependant mes bien-faits ne font



BASSE-CONTINUE.

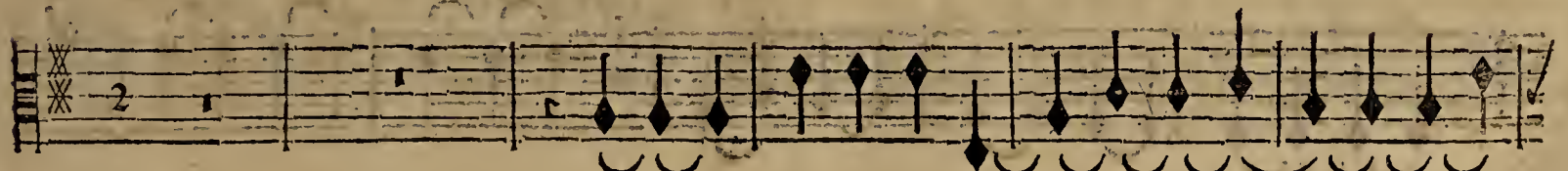
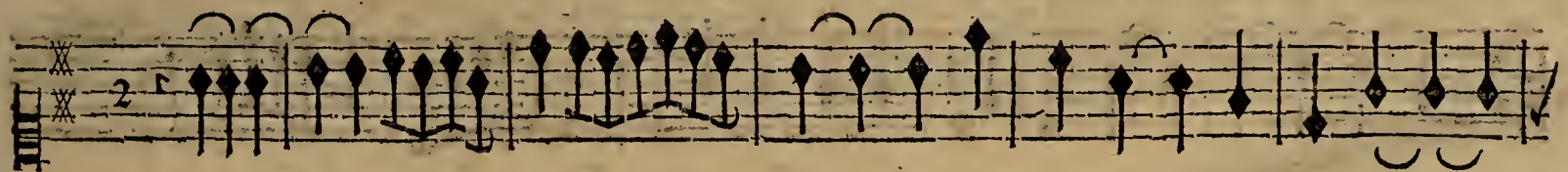


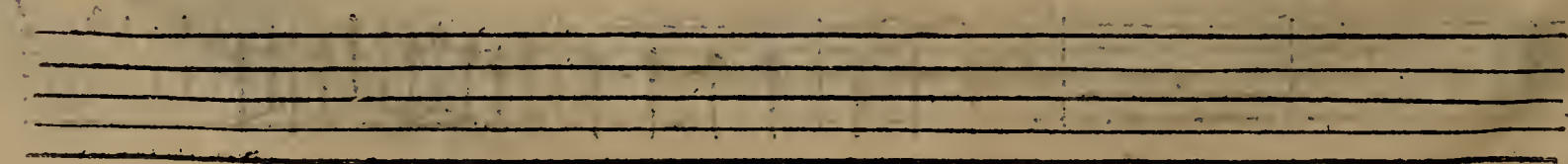
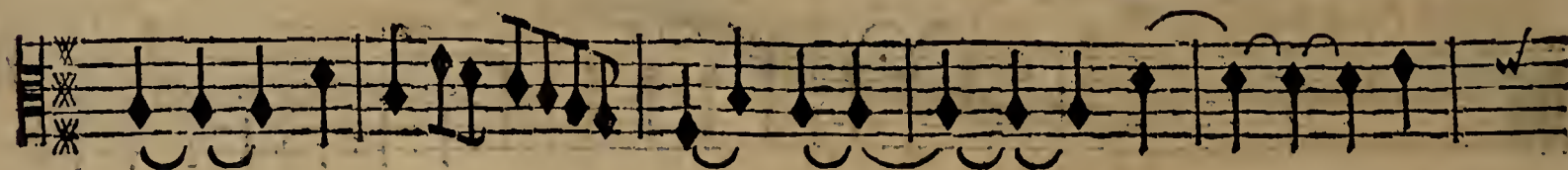
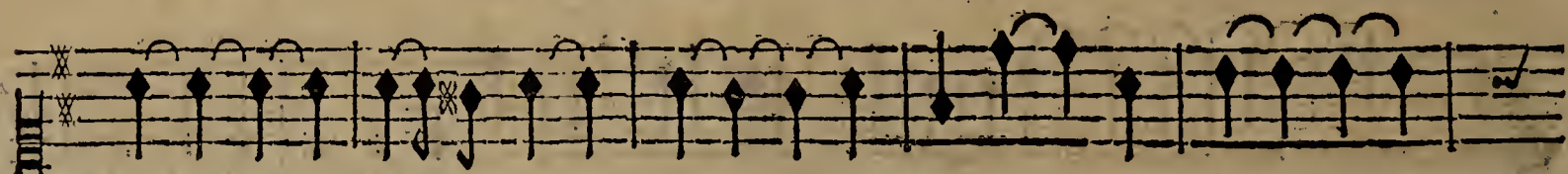
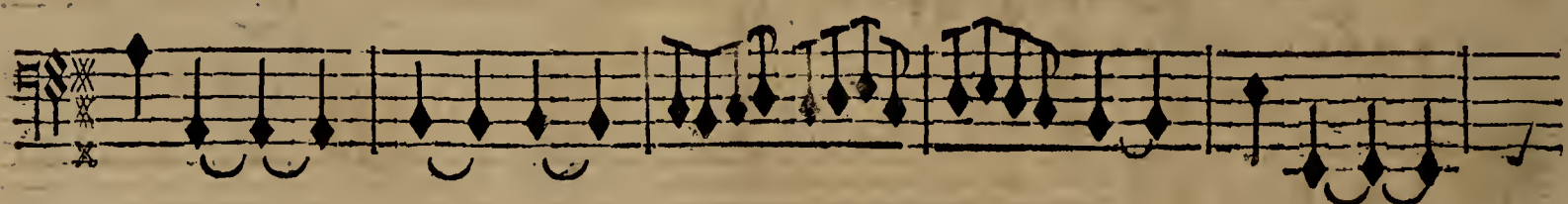
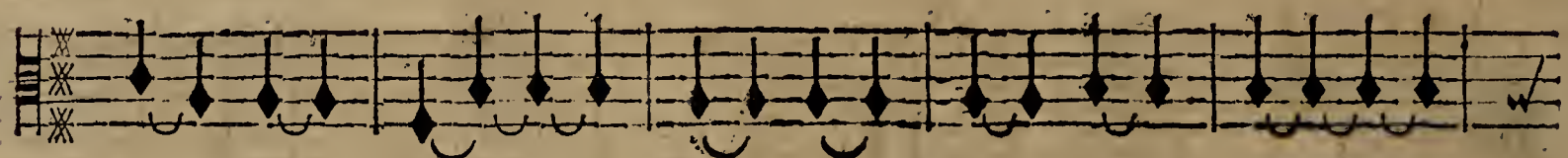
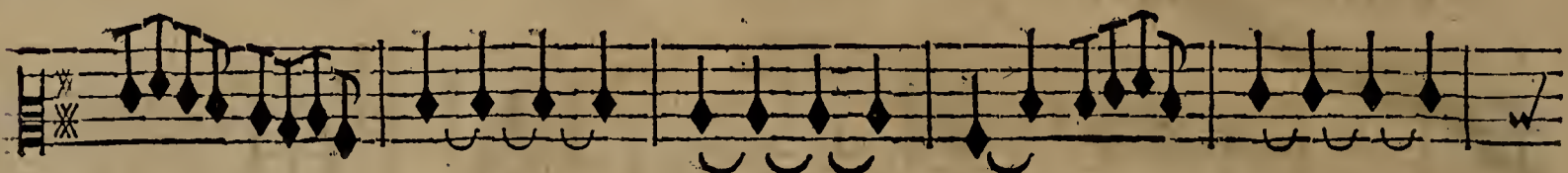
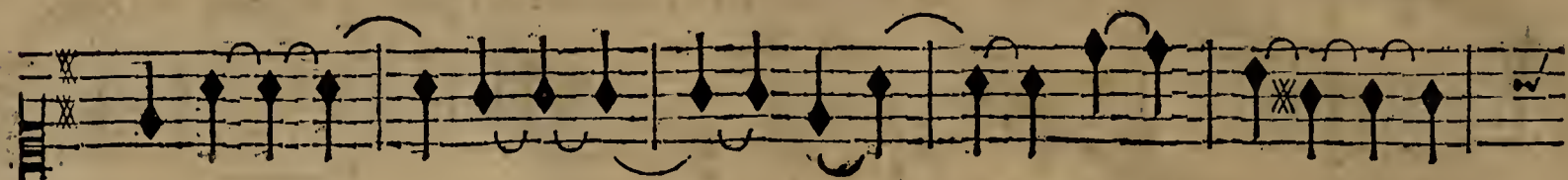
que des in- grats.



BASSE-CONTINUE.

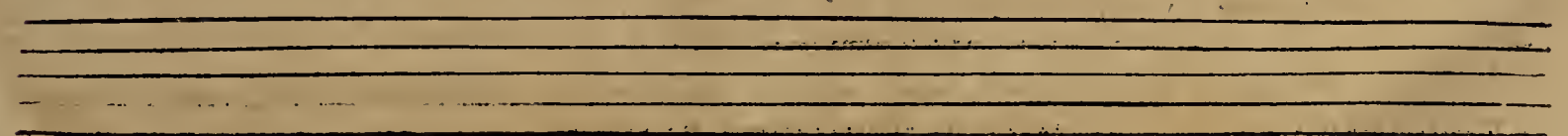
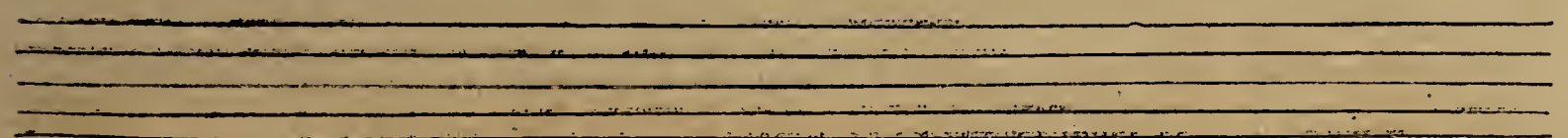
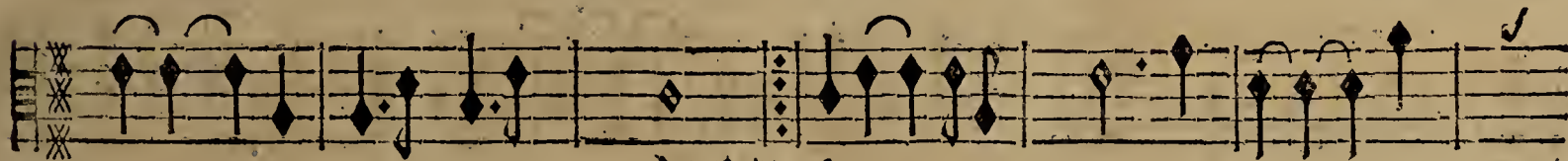
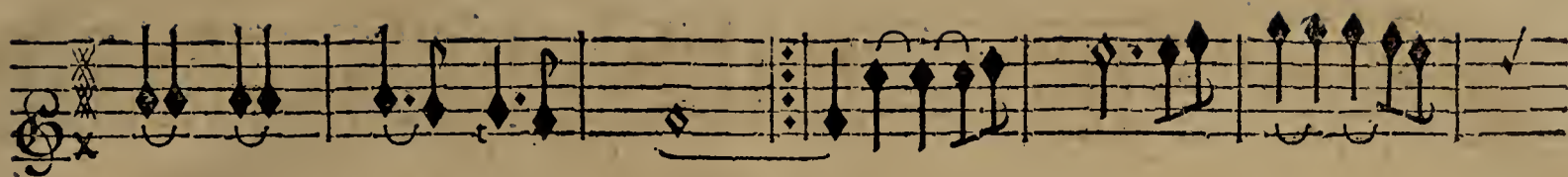
Air pour la Suite de l'Hyver.

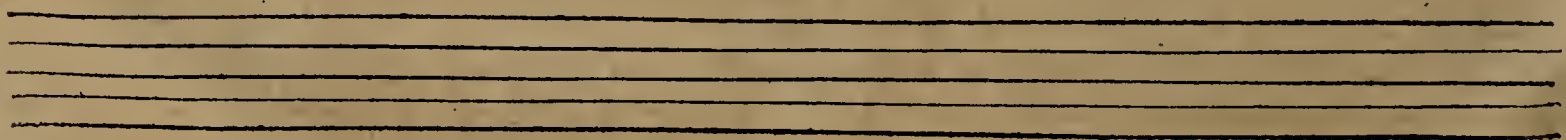
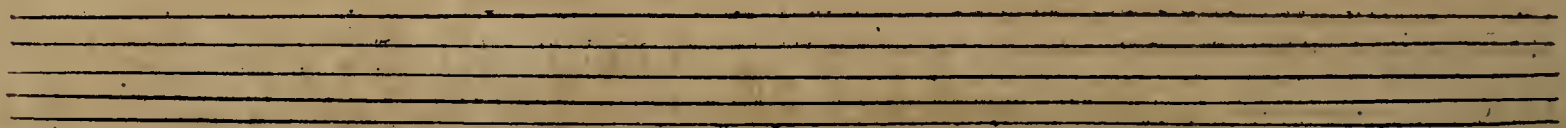
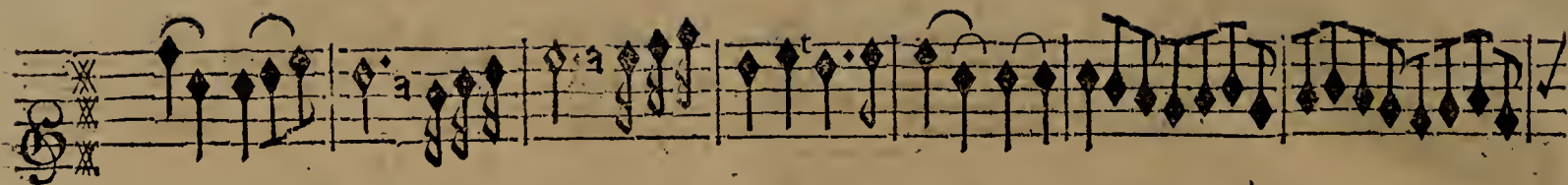




PROLOGUE.

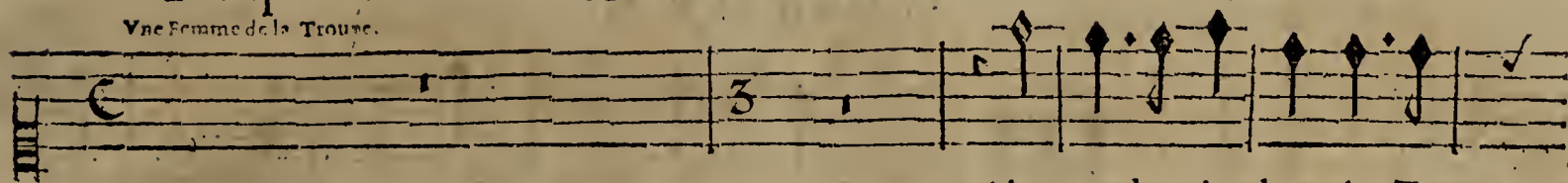
9





Troupe d'Hommes & de Femmes cherchans un Spectacle.

Vne Femme de la Troupe.



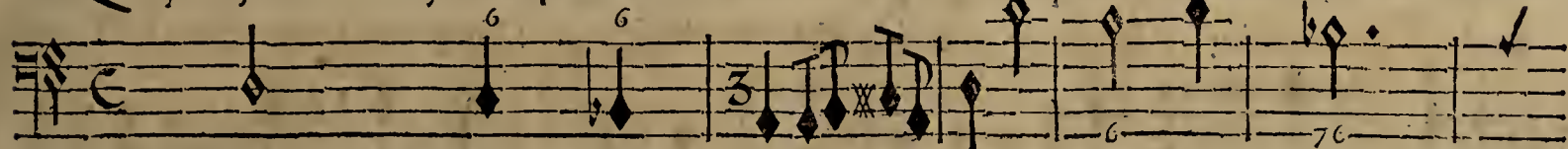
Ah! quand reviendront les Ze-

Vne Femme de la Troupe.



Un Homme de la Troupe.

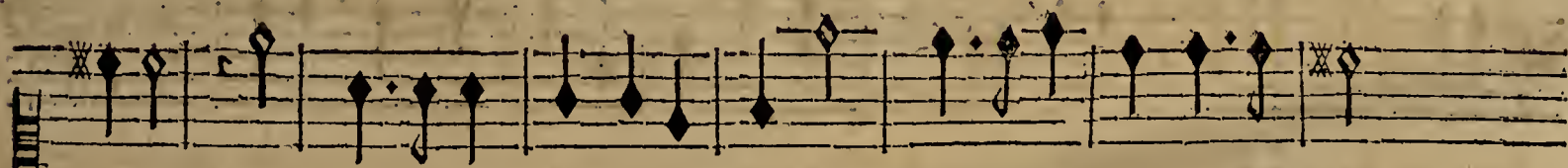
Quoy toujours de l'Hyver la presence odi- euse? Ah! Ah! quand reviendront les Ze-



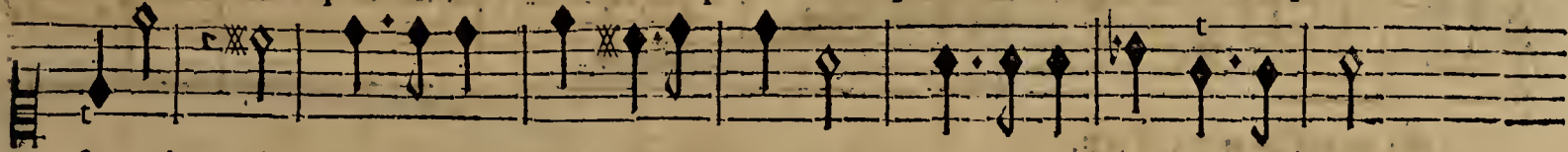
BASSE CONTINUE.

phirs? Ah! Ah! quand reviendrôt les Zephirs? Laisse-no^e Saison fâcheuse, Ne trouble plus nos plai-Ah! Ah! quand reviendrôt les Zephirs? Laisse-no^e Saison fâcheuse, Ne trouble plus nos plai-phirs? Ah! Ah! quand reviendrôt les Zephirs? Laisse-no^e Saison fâcheuse, Ne trouble plus nos plai-

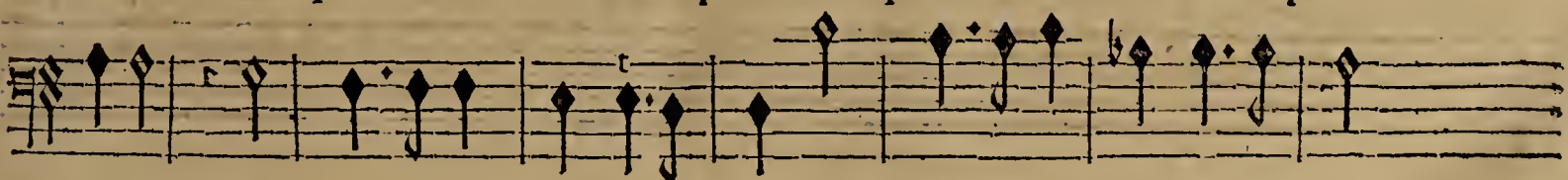
BASSE-CONTINUE.



firs? Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Zephirs?



firs? Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Zephirs?



firs? Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Zephirs?



BASSE-CONTINUE.

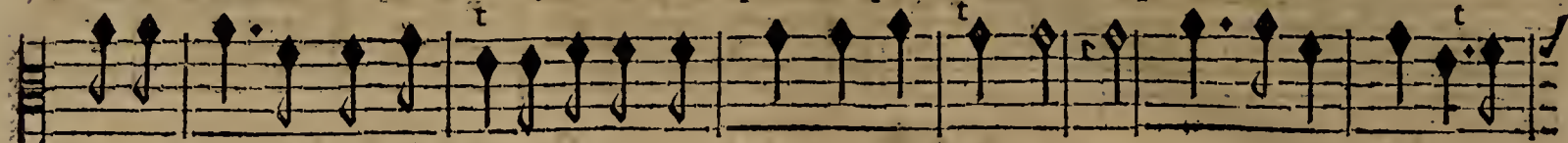
Bij

O R P H E E.

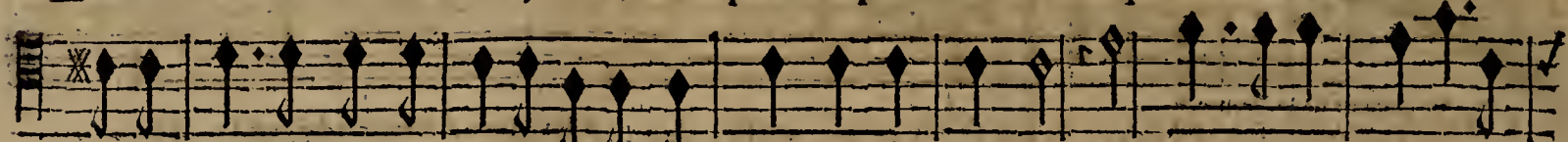
C H O E U R S.



Laisse-nous Saison fâcheuse, Ne trouble plus nos plaisirs. Ah! Ah! quand reviendront les Ze-



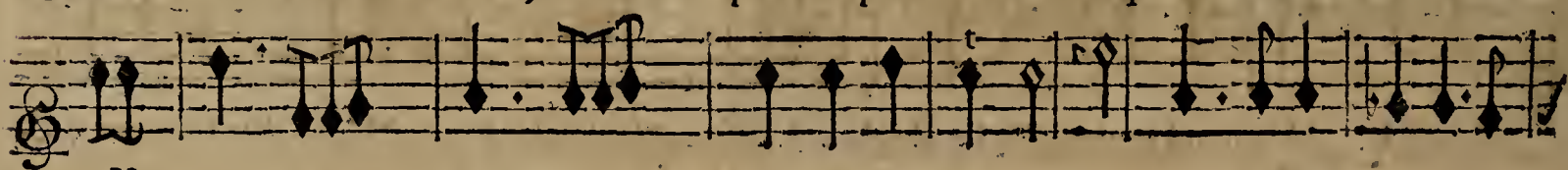
Laisse-nous Saison fâcheuse, Ne trouble plus nos plaisirs. Ah! Ah! quand reviendront les Ze-



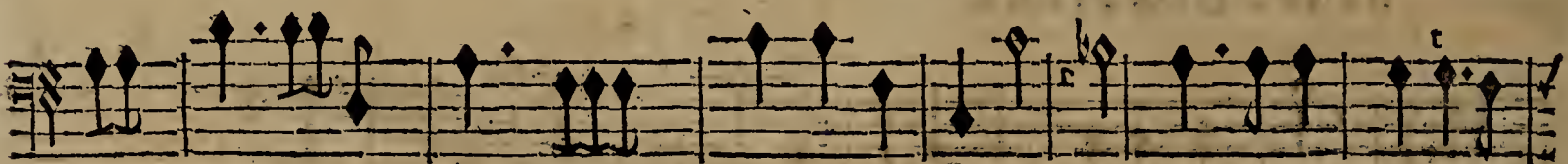
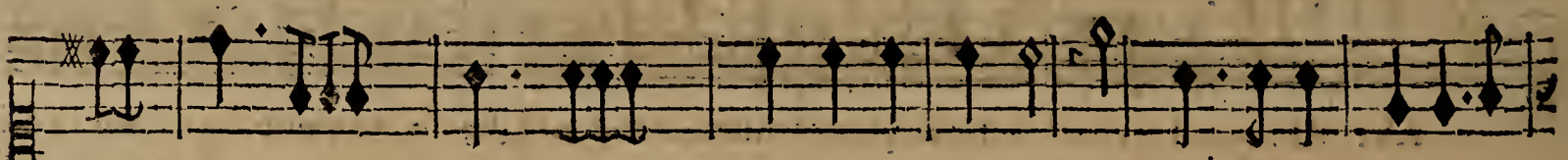
Laisse-nous Saison fâcheuse, Ne trouble plus nos plaisirs. Ah! Ah! quand reviendront les Ze-



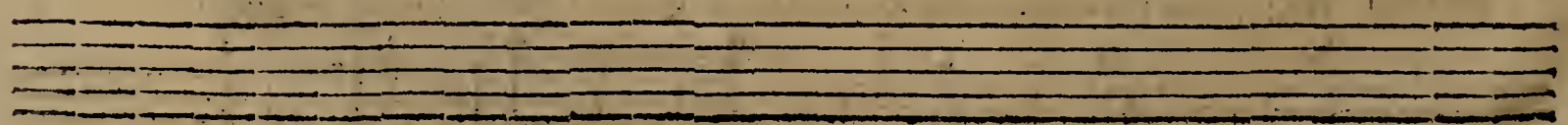
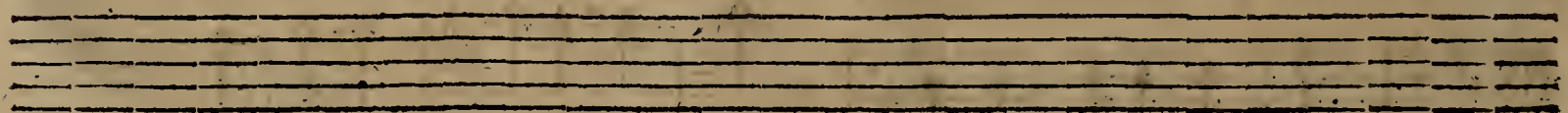
Laisse-nous Saison fâcheuse, Ne trouble plus nos plaisirs. Ah Ah quand reviendront les Ze-

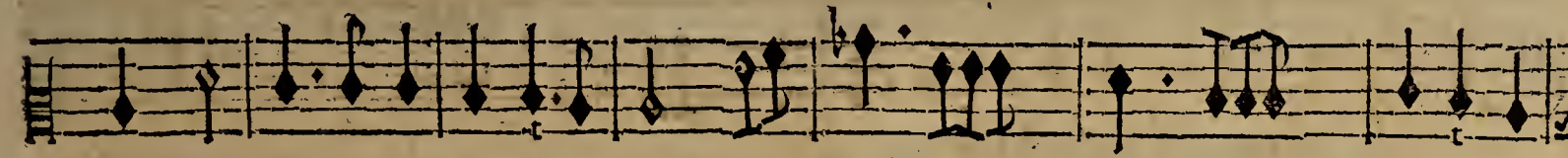
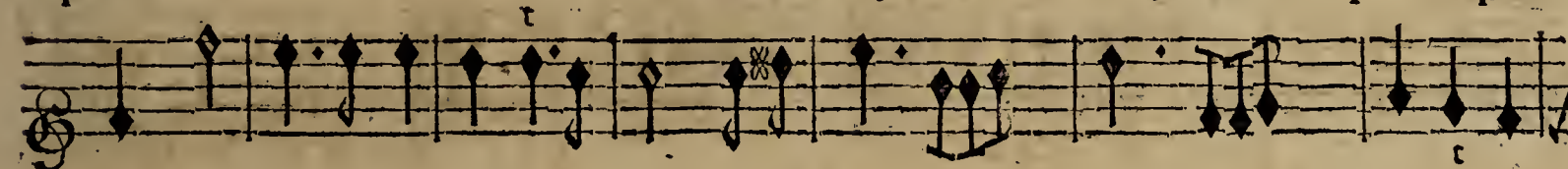
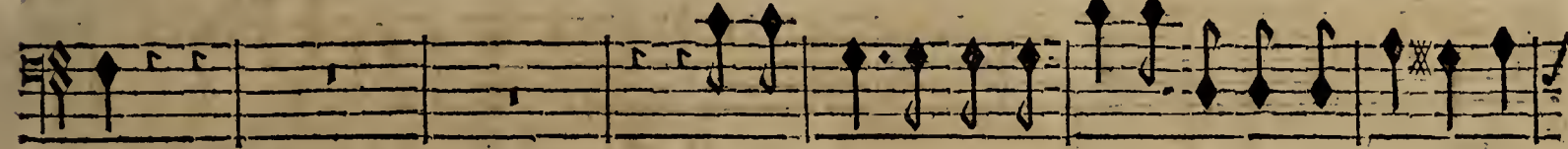


VIOLONS.

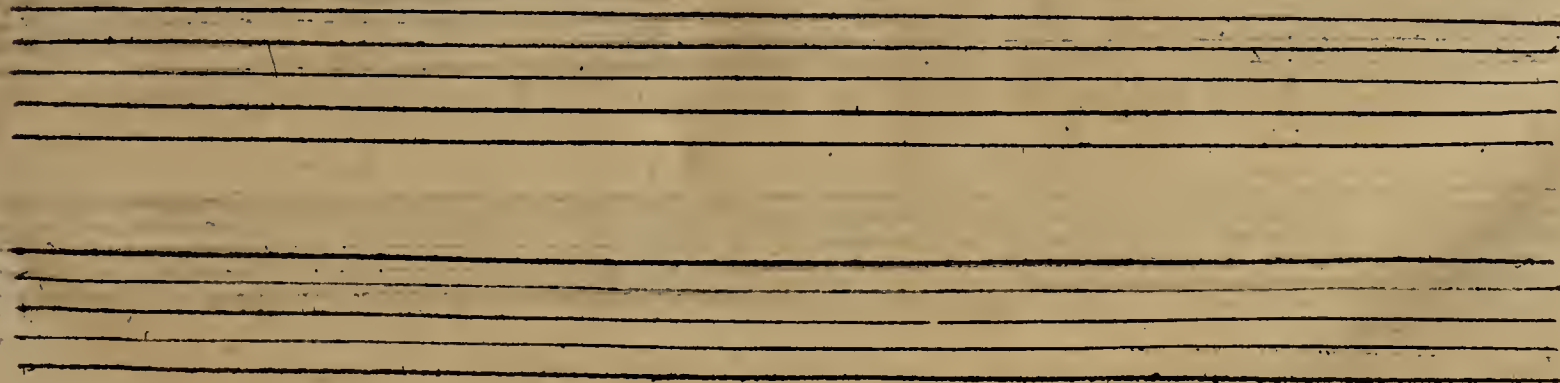


BASSE CONTINUE.



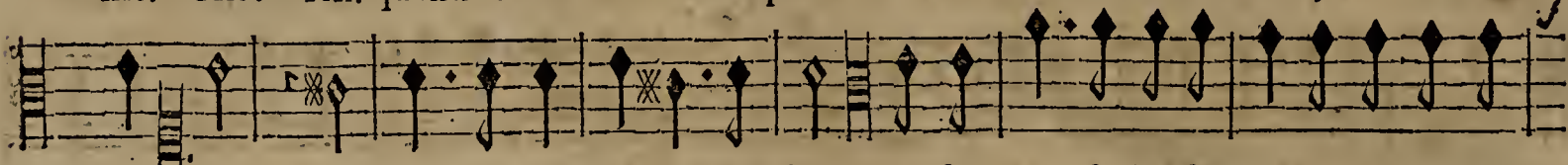


BASSE-CONTINUE.

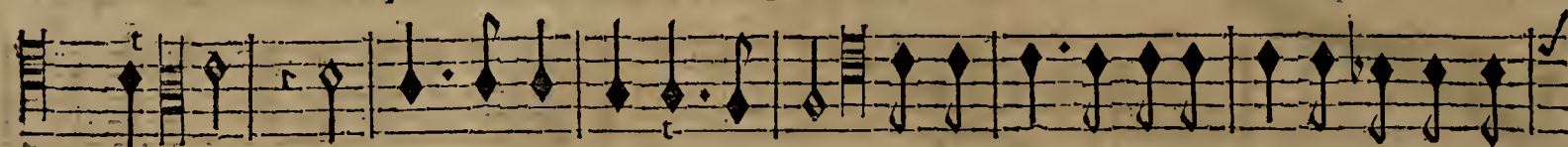




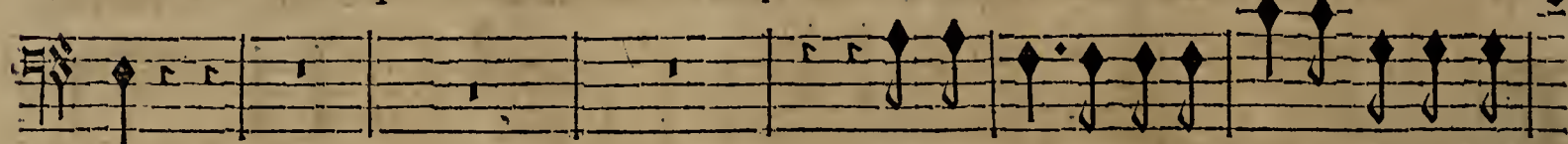
firs. Ah! Ah! quand reviendront les Zephirs. Laisse-nous, faisons fâcheuse, Ne trouble



firs. Ah! Ah! quand reviendront les Zephirs. Laisse-nous, faisons fâcheuse, Ne trouble

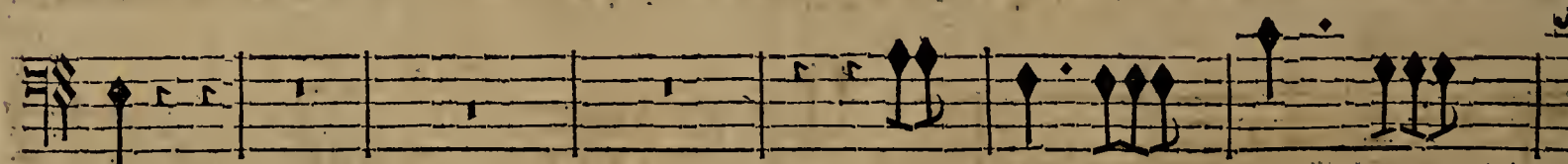
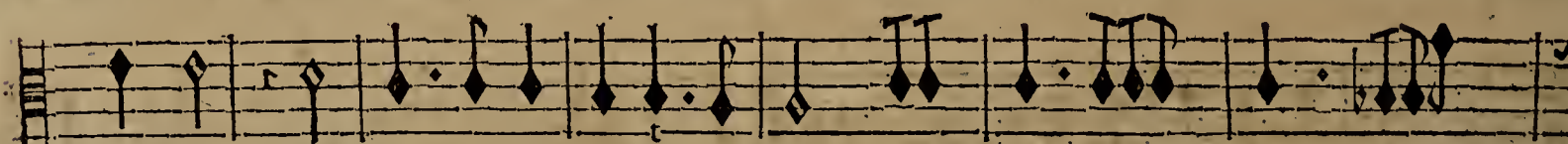
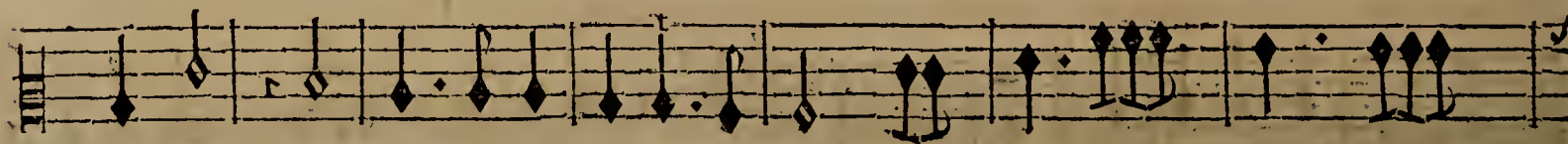


firs. Ah! Ah! quand reviendront les Zephirs. Laisse-nous, faisons fâcheuse, Ne trouble

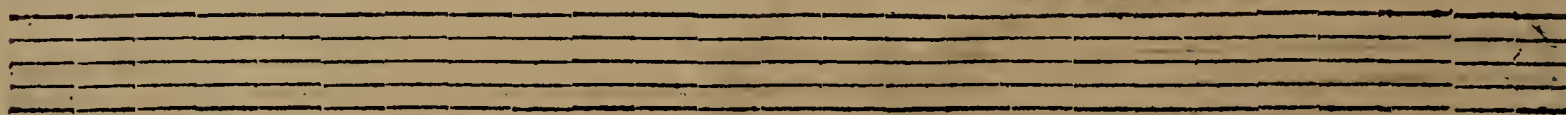


firs.

Laisse-nous, faisons fâcheuse, Ne trouble

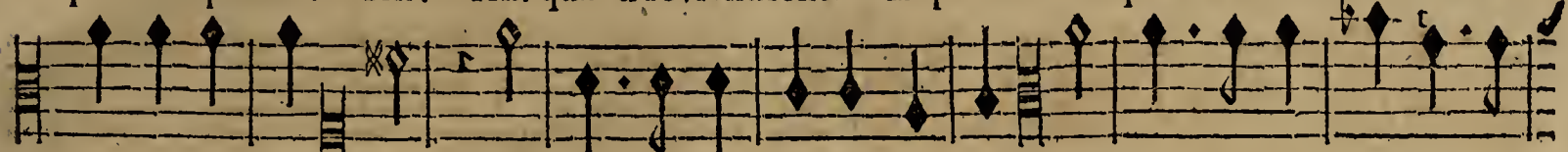


BASSE-CONTINUE.





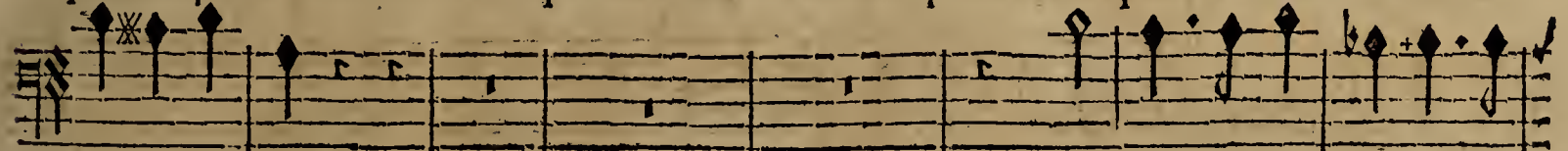
plus nos plaisirs. Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Ze-



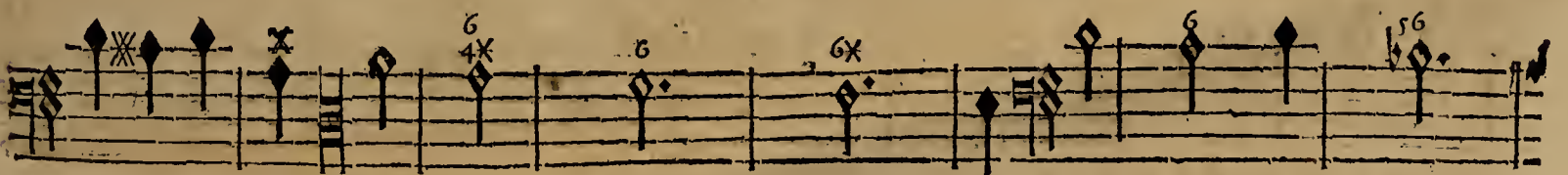
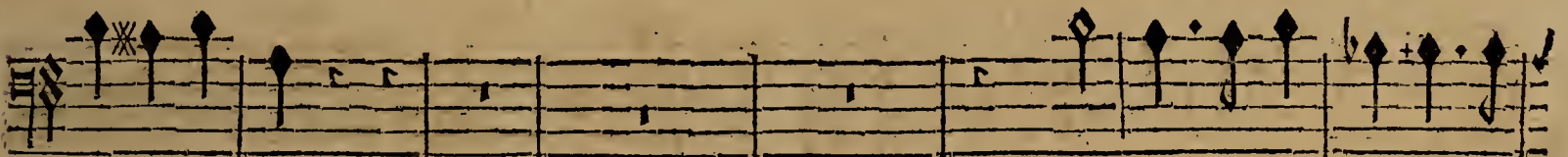
plus nos plaisirs. Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Ze-



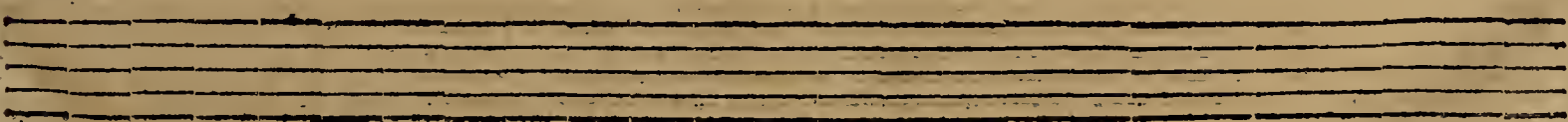
plus nos plaisirs. Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Ze-

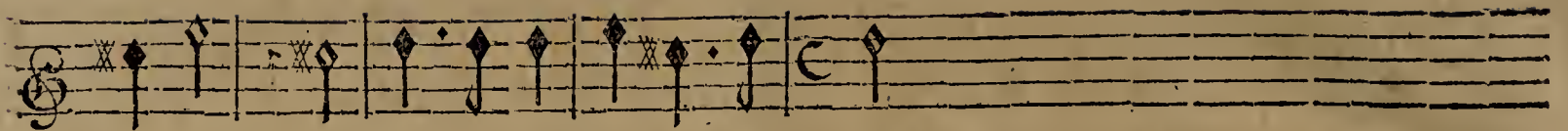


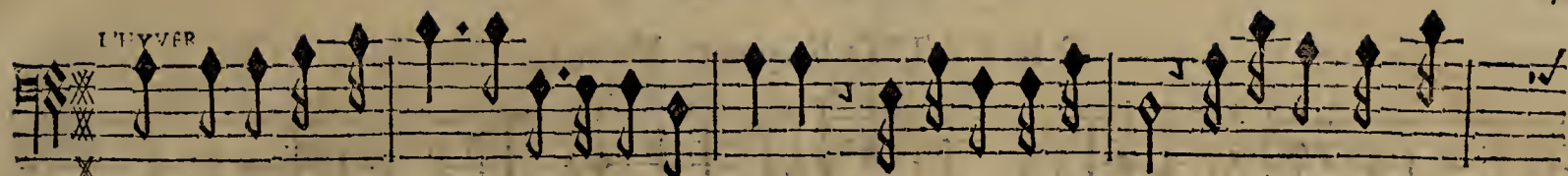
plus nos plaisirs. Ah! quand reviendront les Ze-



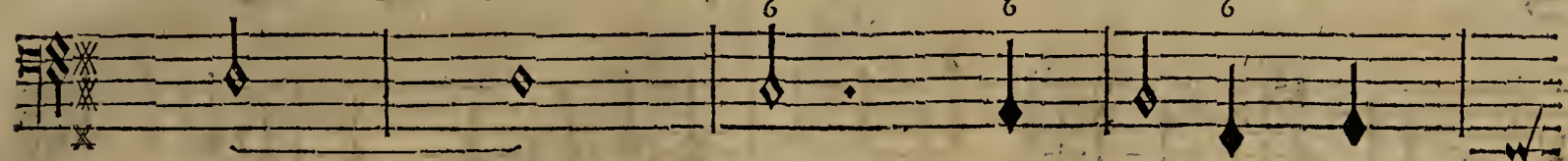
BASSE-CONTINUE.



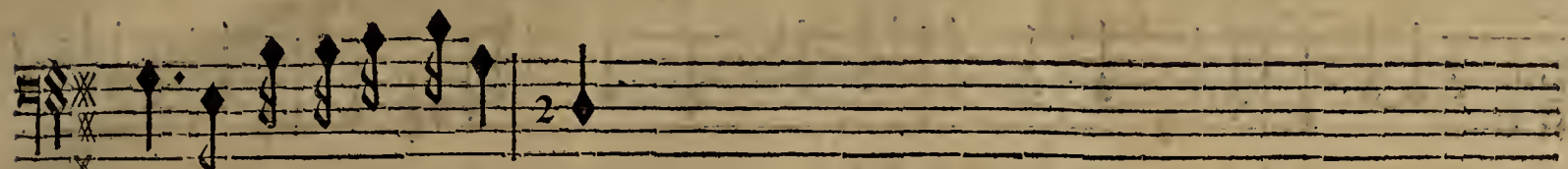




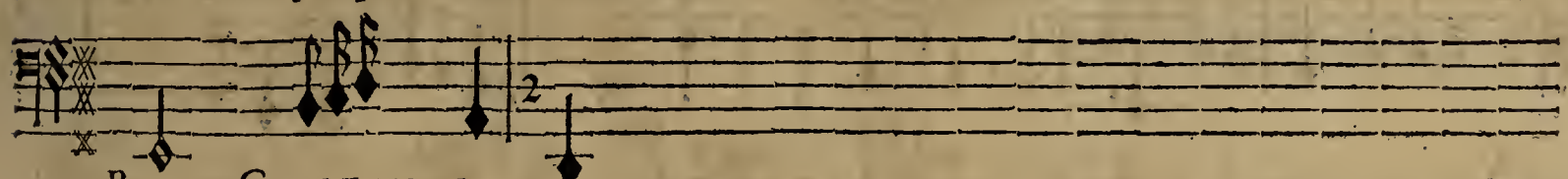
Froids enfans d'Aquilon qui faites ma puissance, Esloignez de ces lieux, Esloignez de ces



BASSE-CONTINUE.



lieux un Peuple qui m'offen- ce.



BASSE-CONTINUE.

On reprend l'Air pour la suite de l'Hyver. page 7.



De ton foible courroux c'est trop nous allarmer, Cesse d'attrister la Nature, Les



BASSE-CONTINUE.



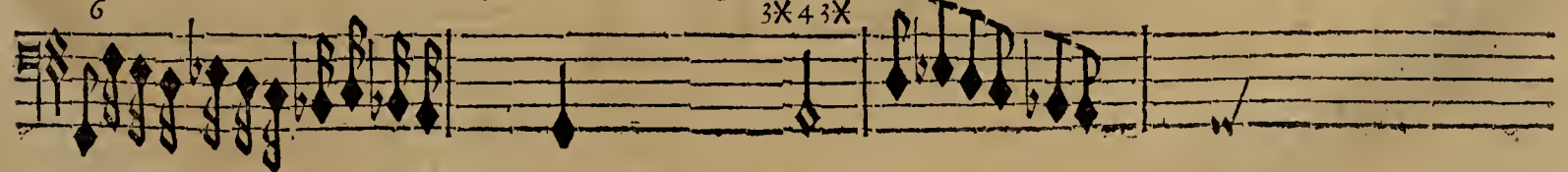
doux feux de l'a- mour viennent la r'animer, Venus des- cend c'est trop no^e allar-



BASSE-CONTINUE.

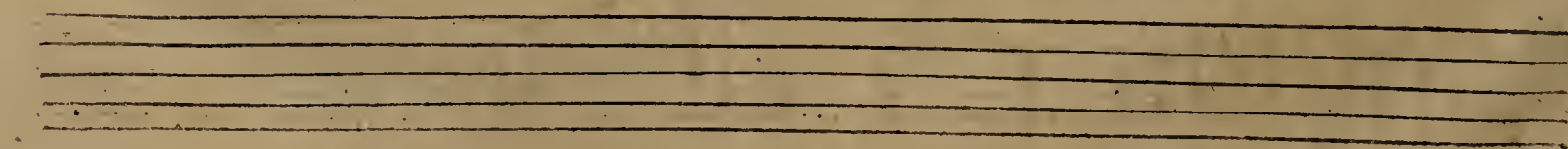
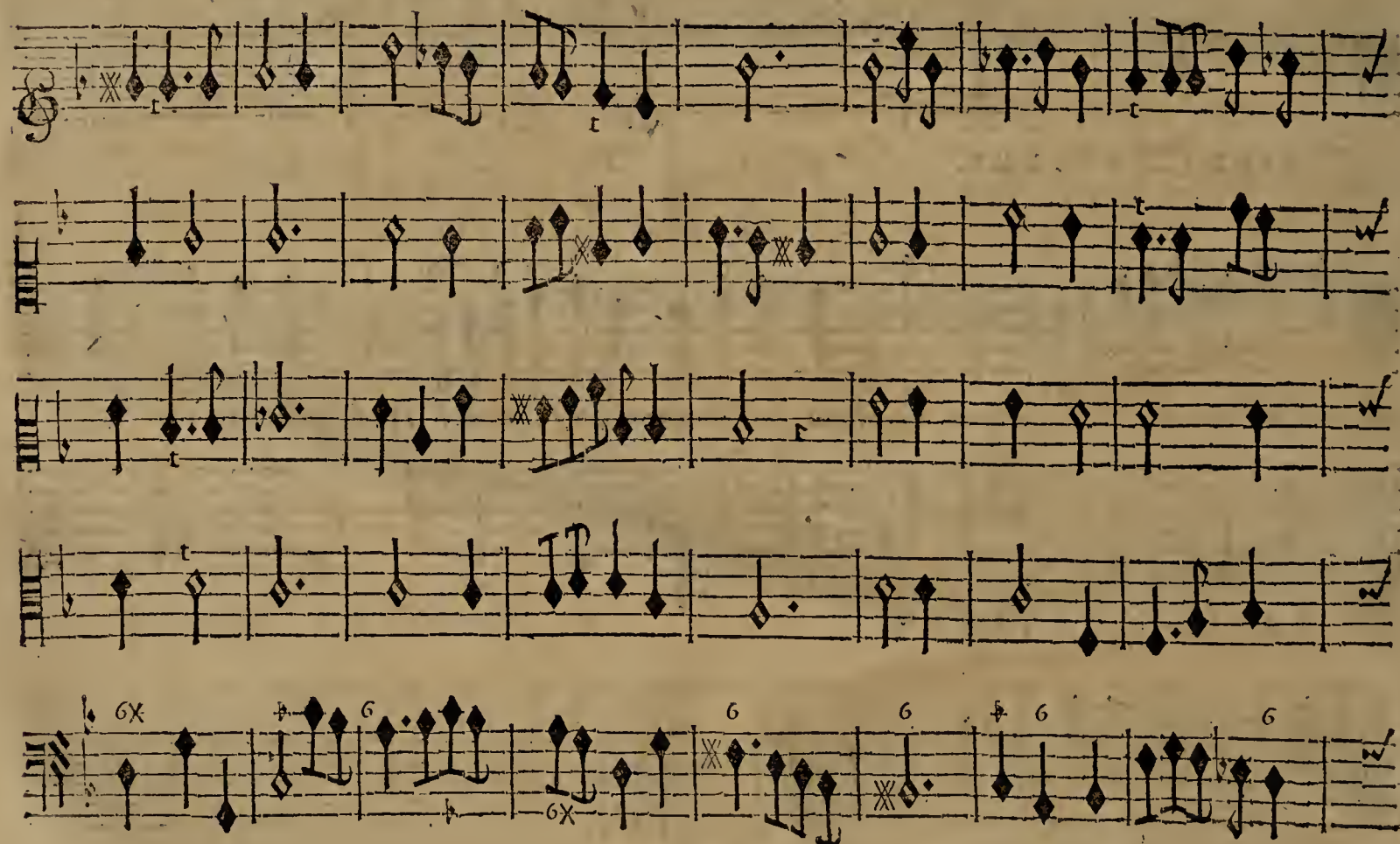
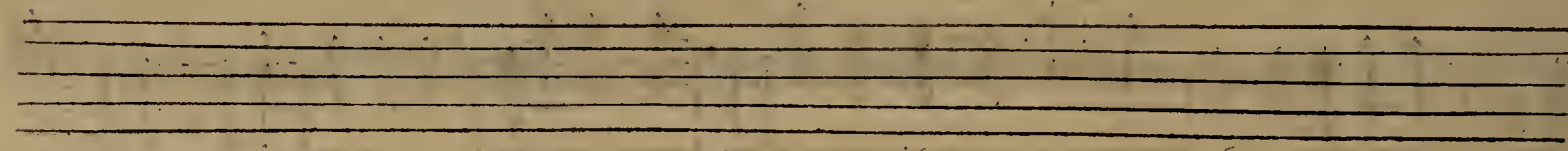


mer, Retire- toy dans quelque grotte obscure.



BASSE-CONTINUE.

ORPHÉE.
PRELUDE pour Venus.

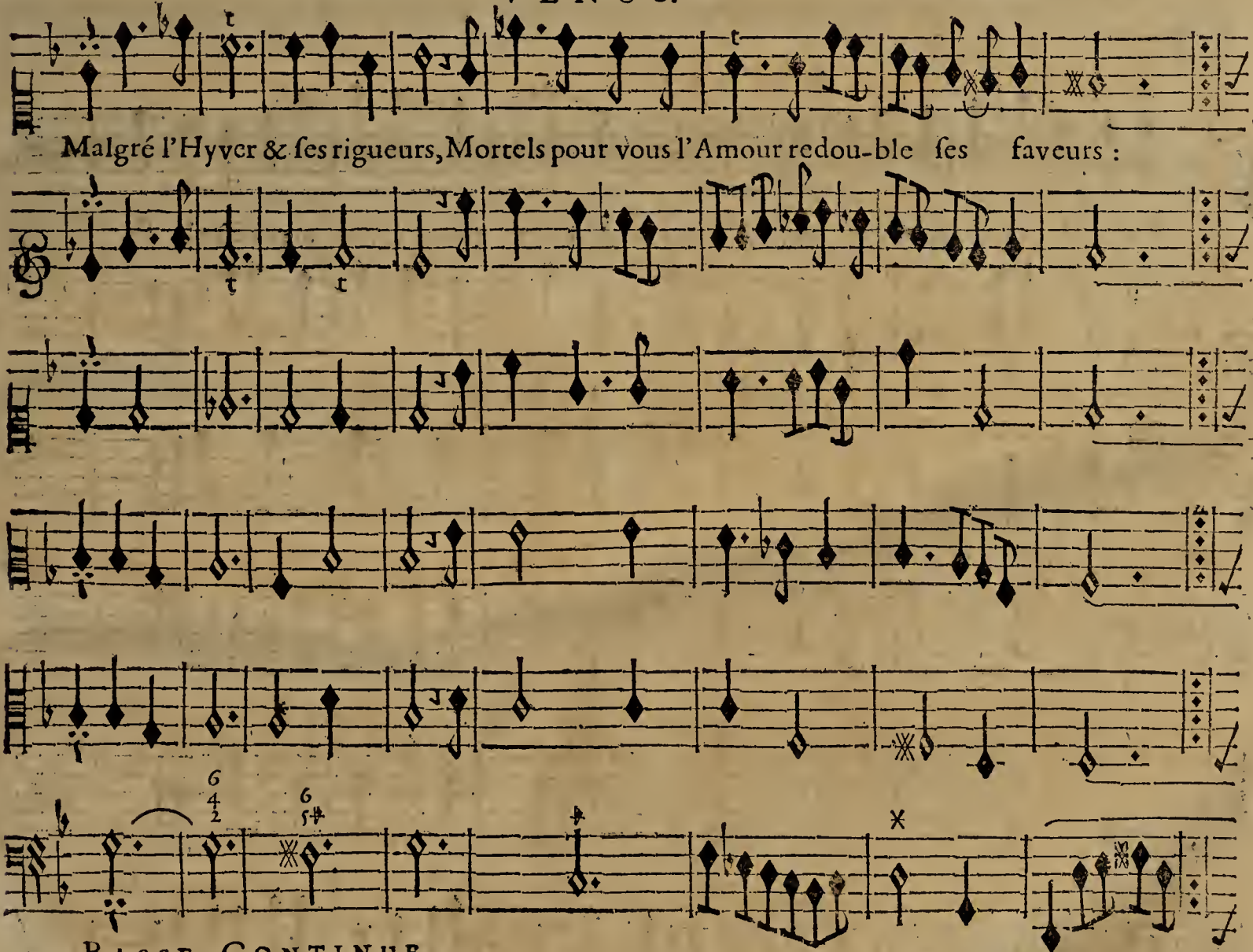


PROLOGUE.

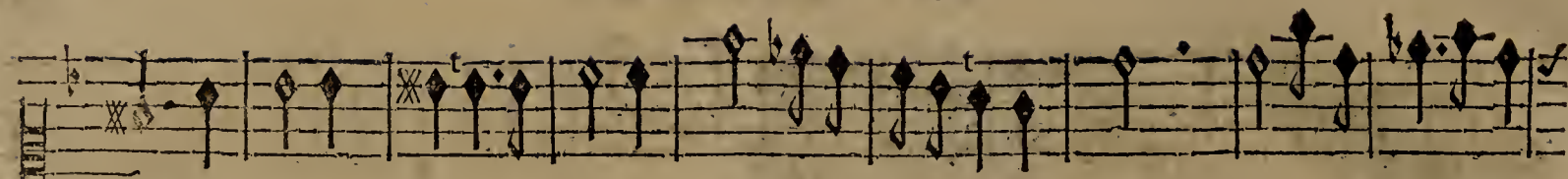
19



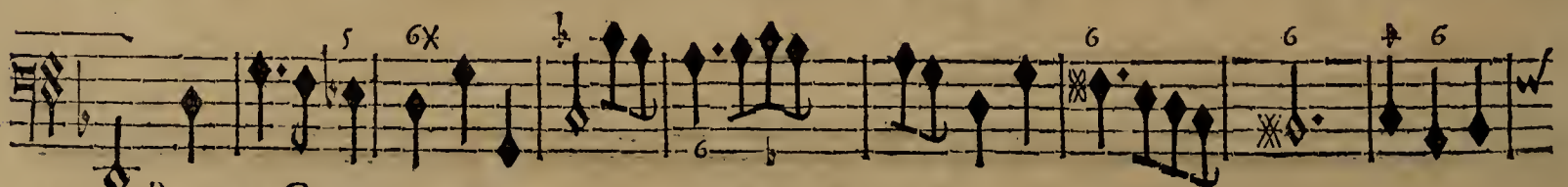
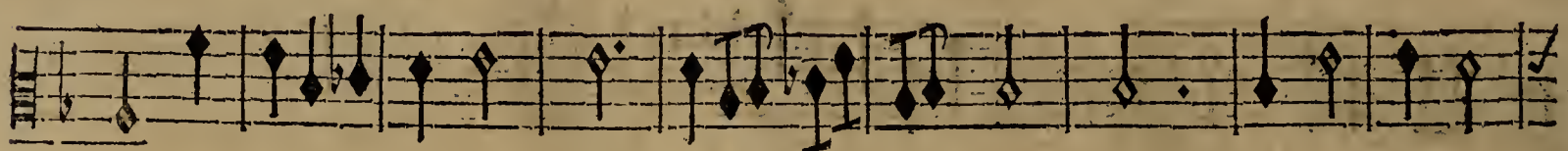
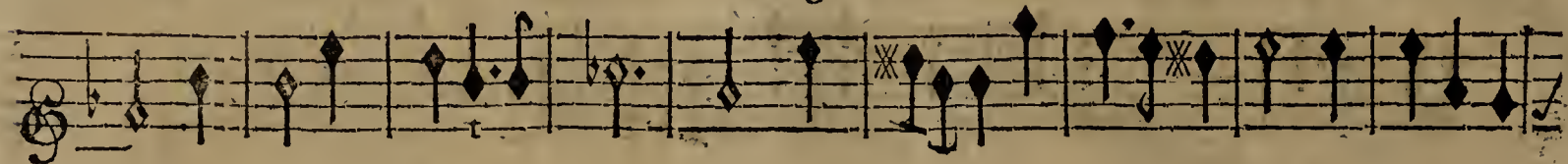
V E N U S.



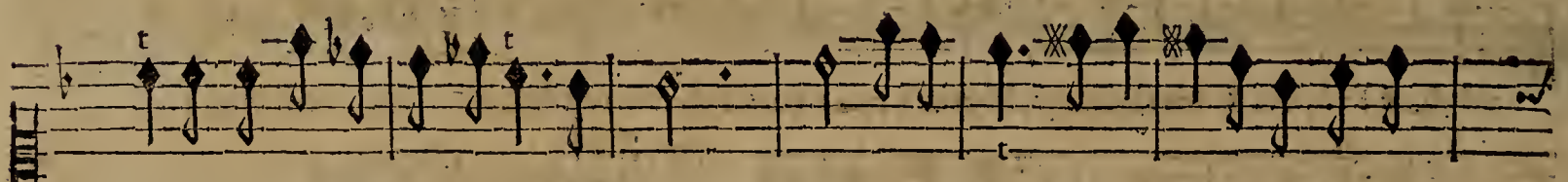
BASSE-CONTINUE.



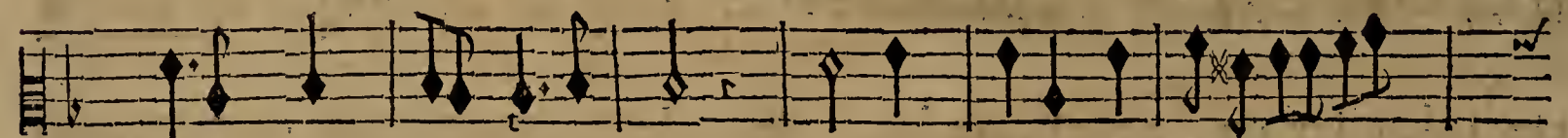
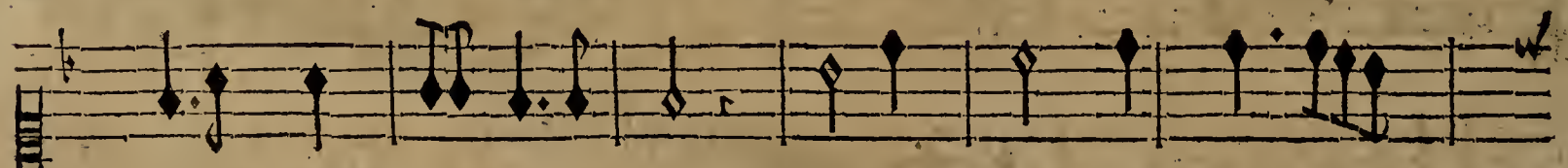
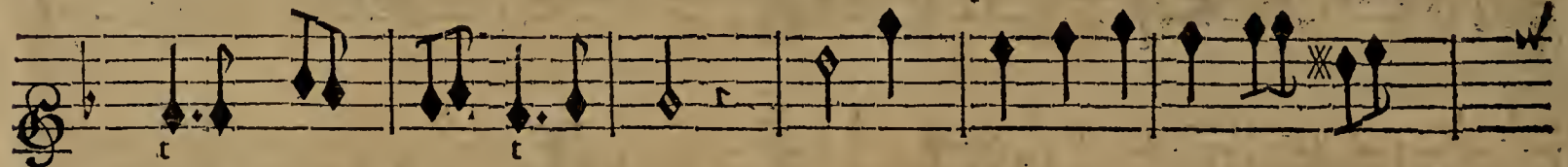
veurs: Vous faire sentir ses flâmes, C'est égaler la Terre aux Cieux, C'est faire part à vos



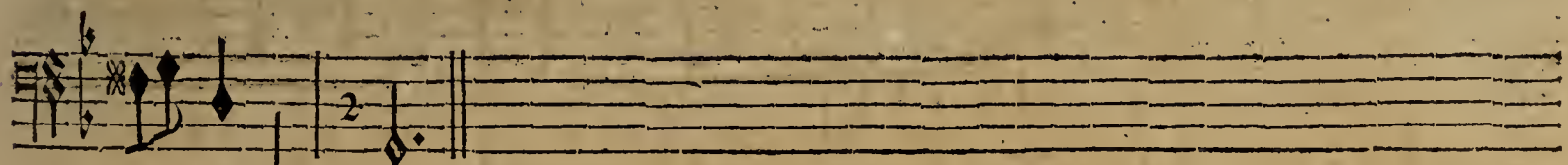
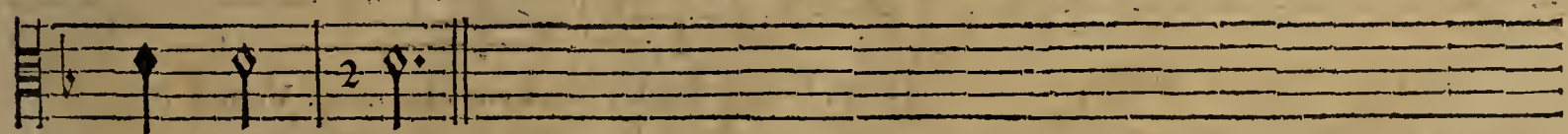
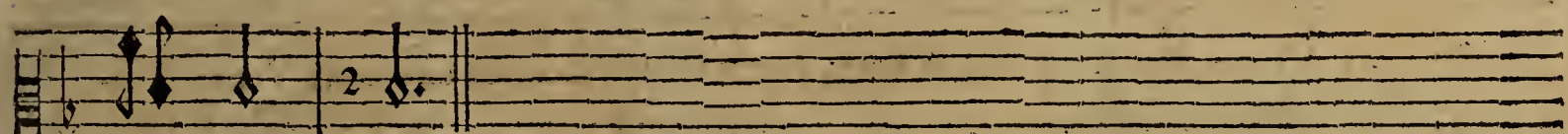
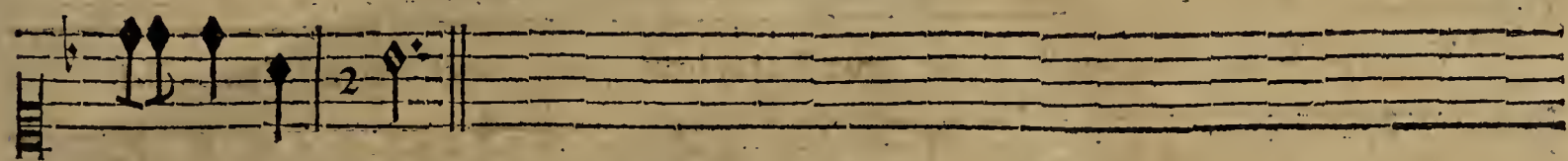
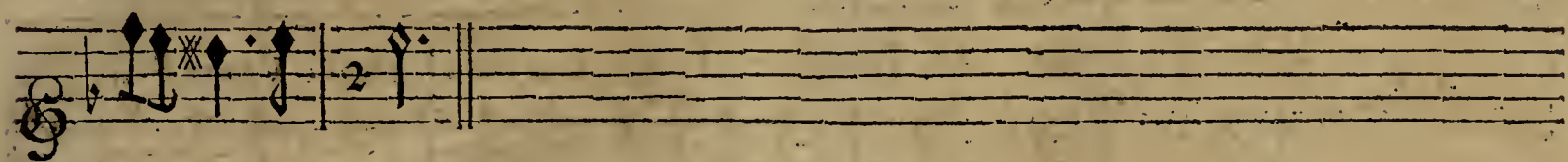
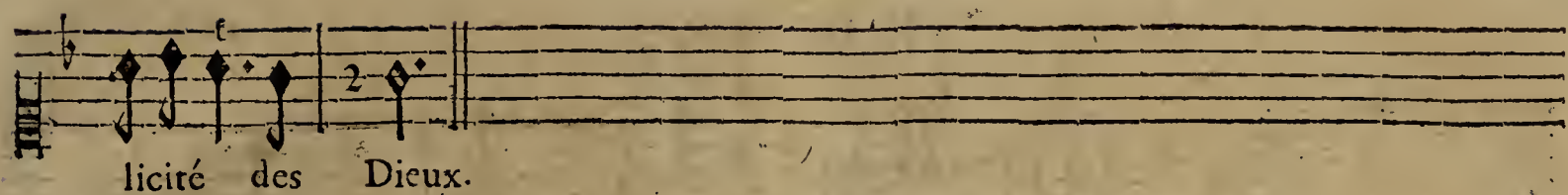
BASSE CONTINUE.



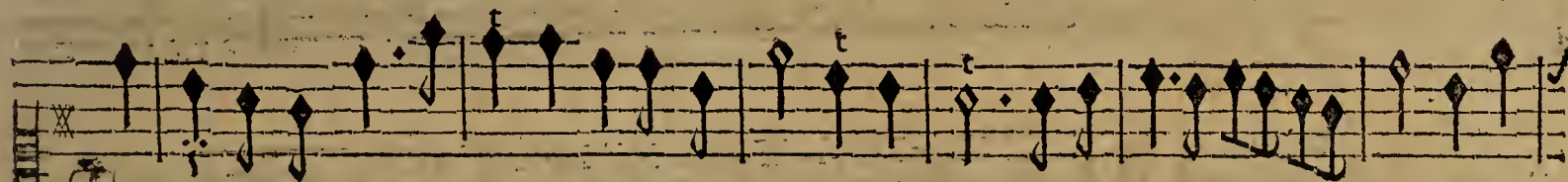
ames De la felicité des Dieux. C'est faire part à vos ames De la fe-



BASSE-CONTINUE.



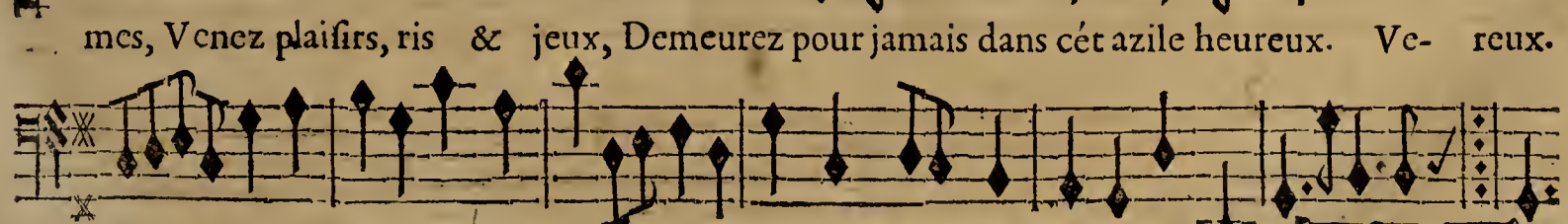
BASSE-CONTINUE.



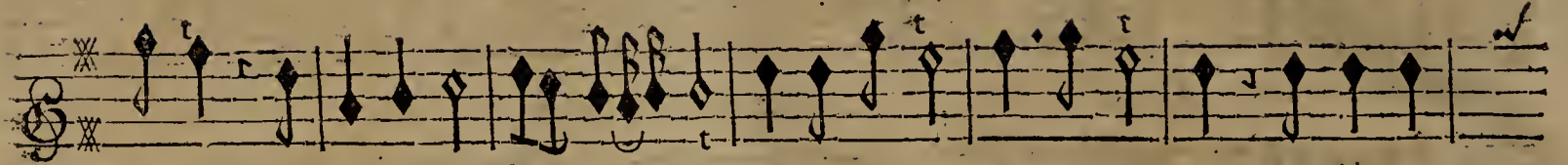
BASSE-CONTINUE.



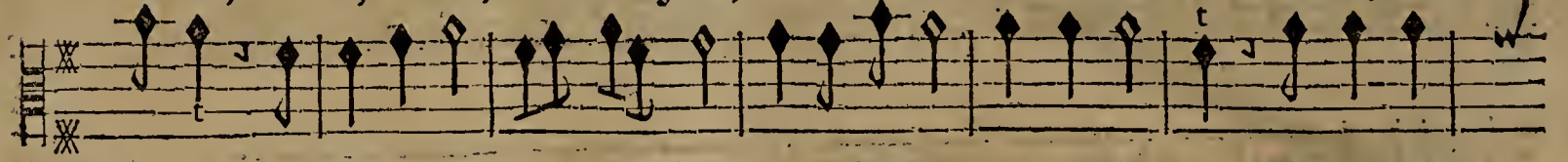
BASSE-CONTINUE.



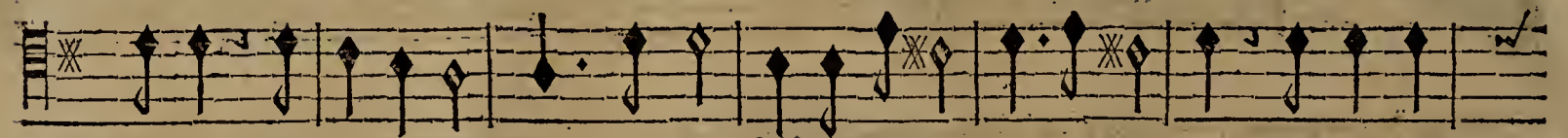
BASSE-CONTINUE.



Venez, Venez, Plaisirs, Ris & Jeux, Faites briller tous vos charmes; Venez, Plai-



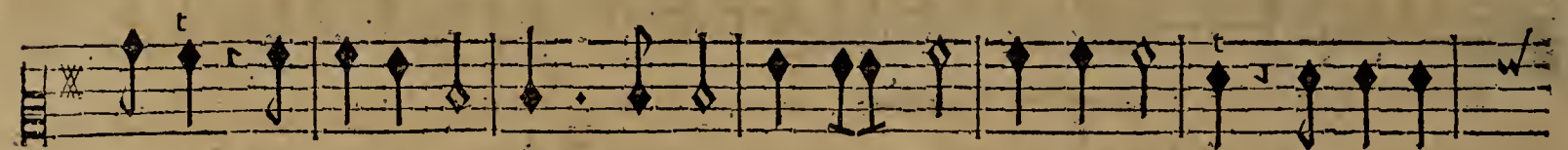
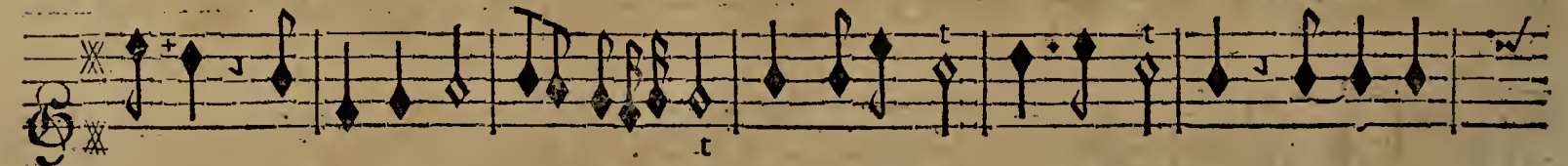
Venez, Venez, Plaisirs, Ris & Jeux, Faites briller tous vos charmes; Venez, Plai-



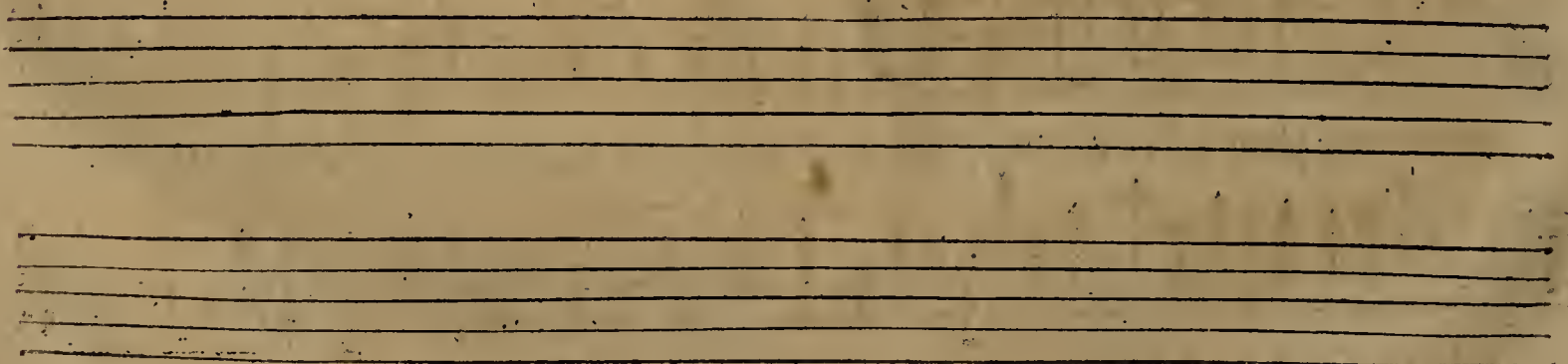
Venez, Venez, Plaisirs, Ris & Jeux, Faites briller tous vos charmes; Venez, Plai-



Venez, Venez, Plaisirs, Ris & Jeux, Faites briller tous vos charmes; Venez, Plai-

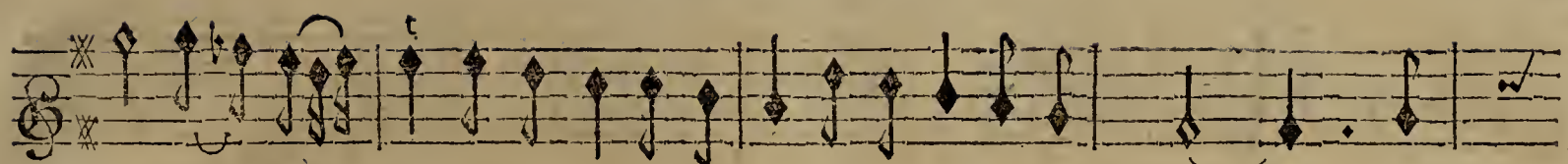


BASSE-CONTINUE.



PROLOGUE.

23



firs, Ris & Jeux, Demeurez pour jamais Demeurez pour ja- mais dans



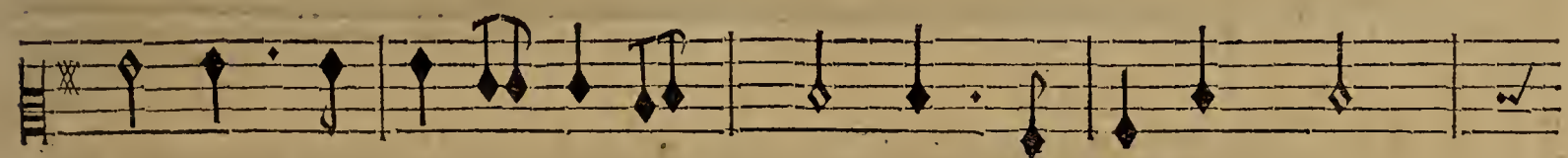
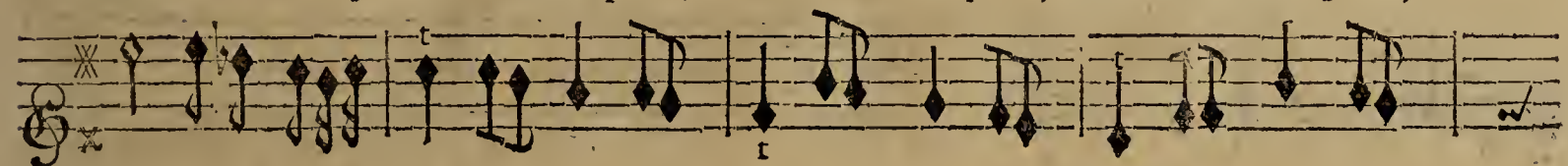
firs, Ris & Jeux, Demeurez pour ja- mais pour ja- mais dans



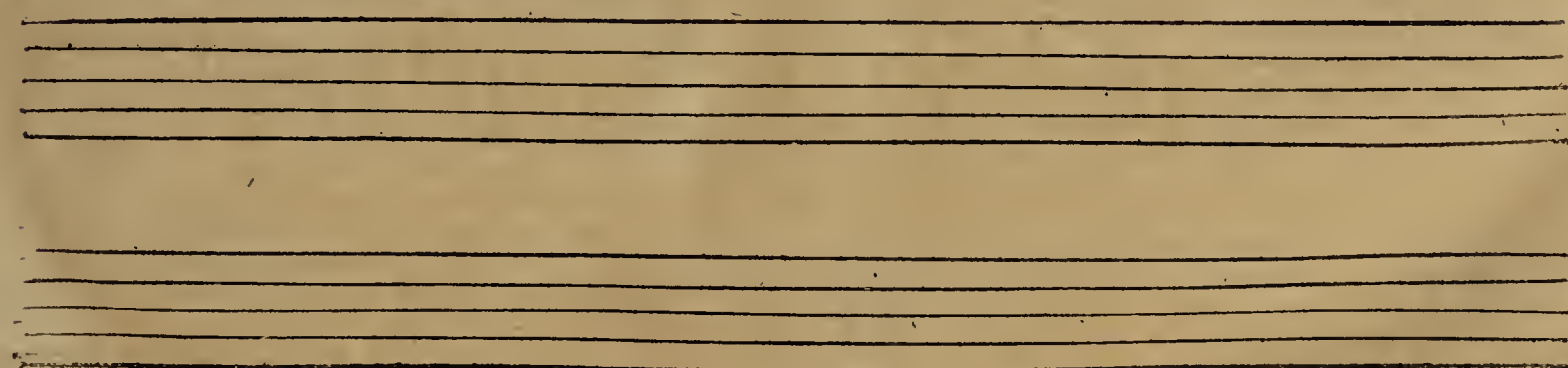
firs, Ris & Jeux, Demeurez pour jamais dans cét a-

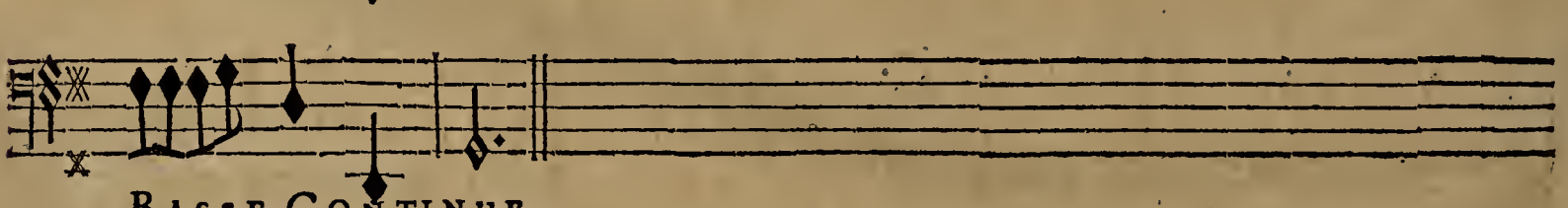
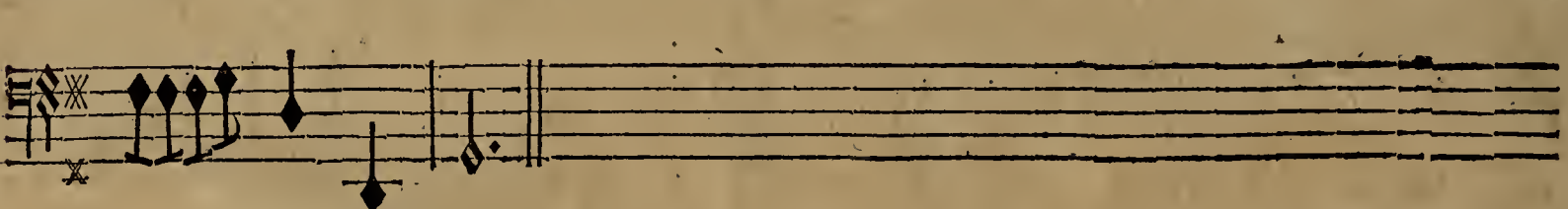
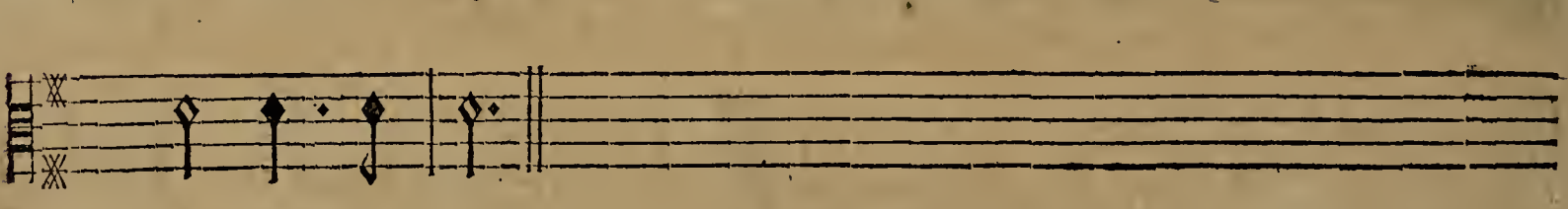
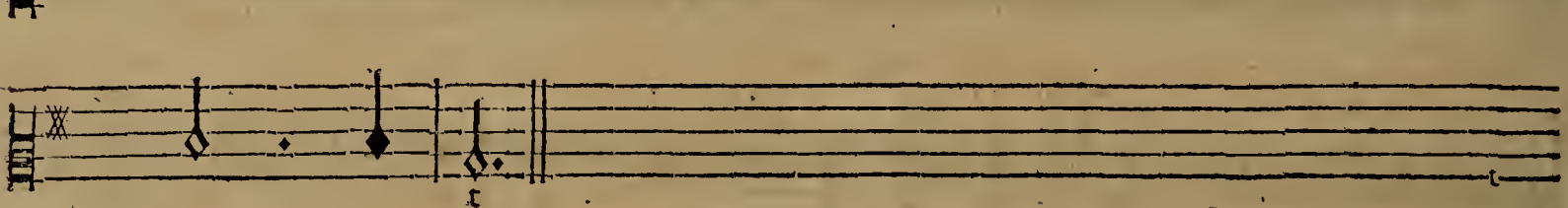
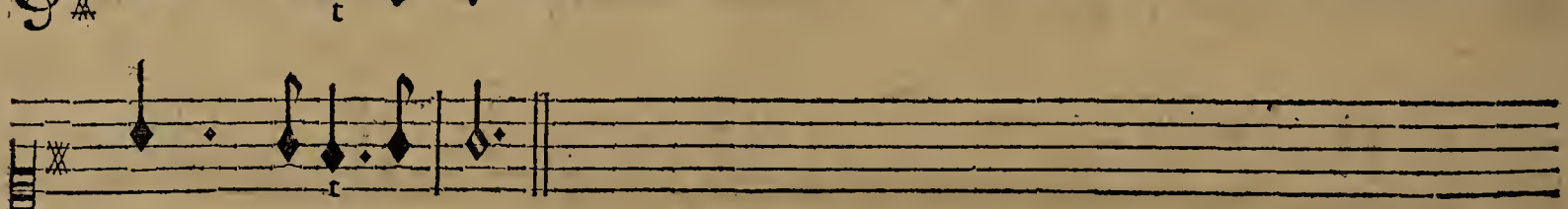
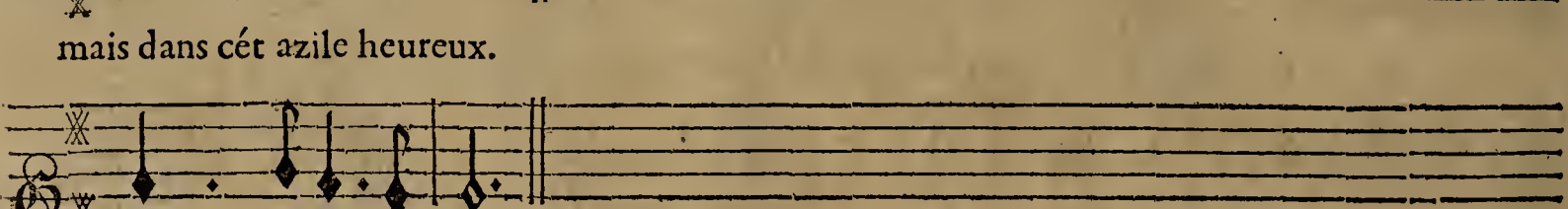
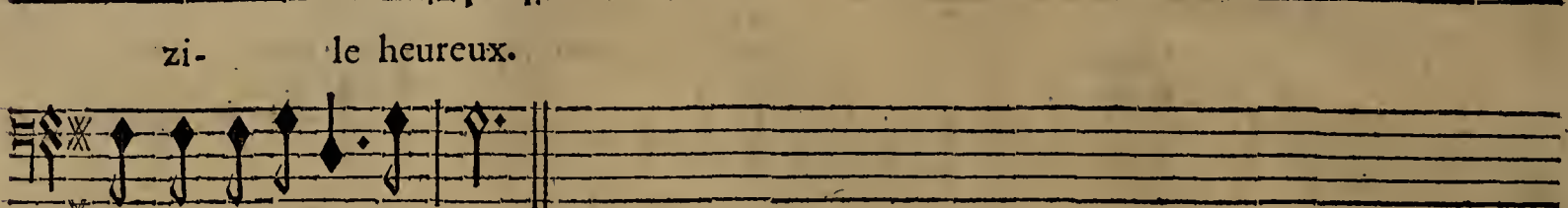
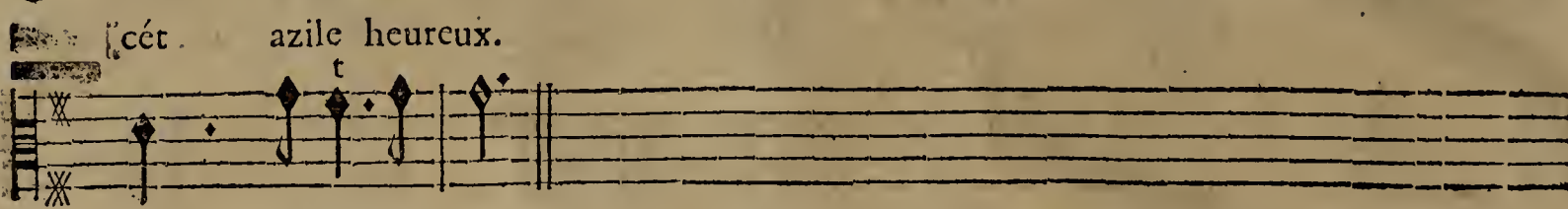
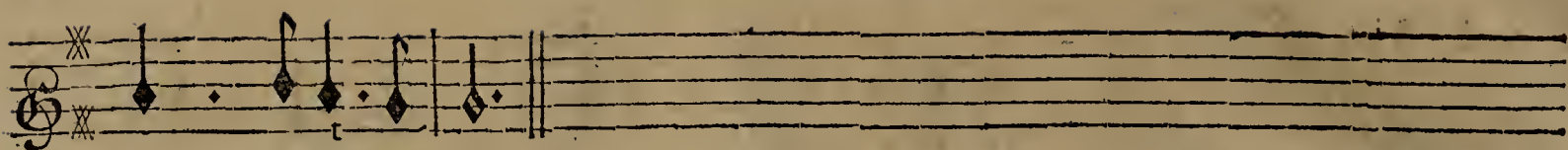


firs, Ris & Jeux, Demeurez pour jamais Demeurez pour jamais Demeurez pour ja-

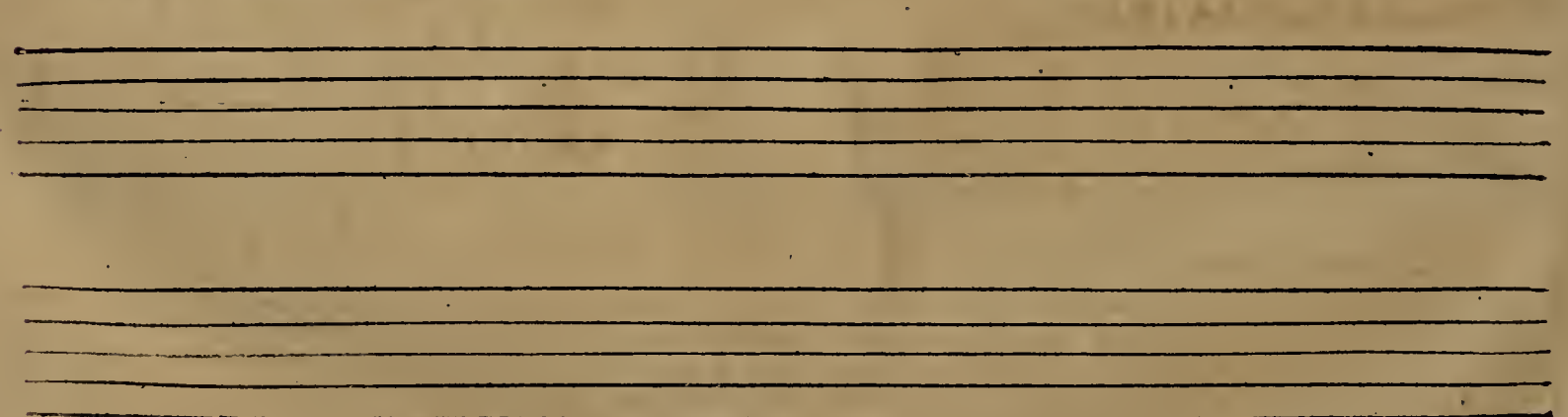


BASSE-CONTINUE.

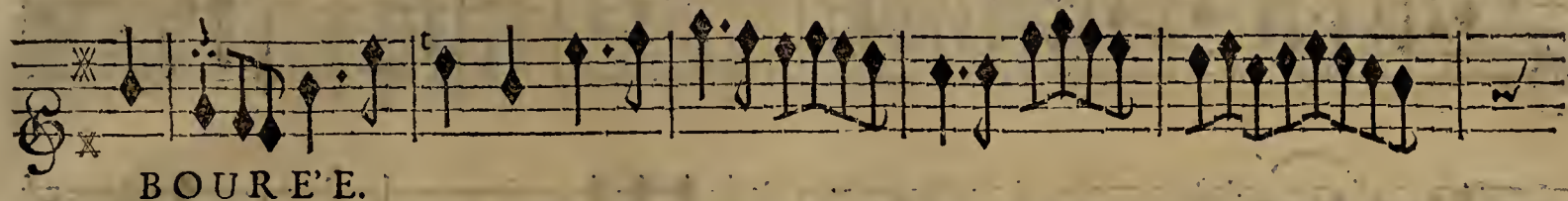




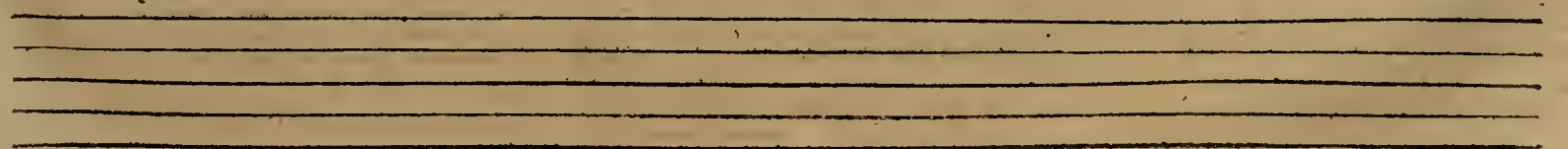
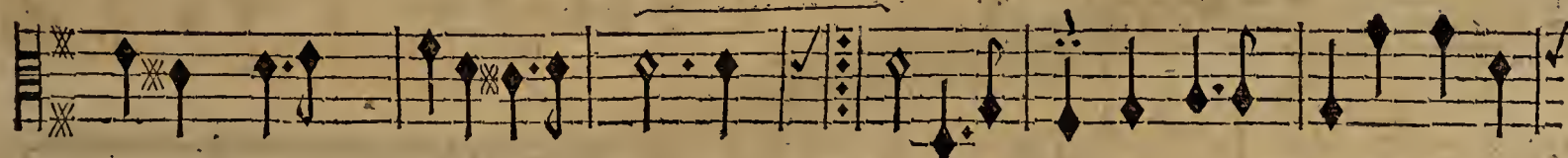
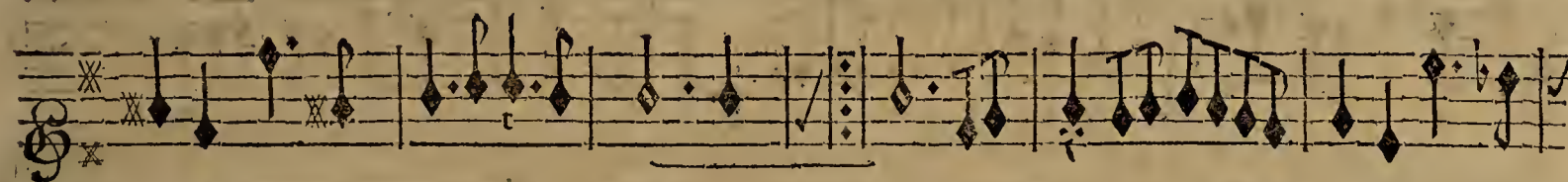
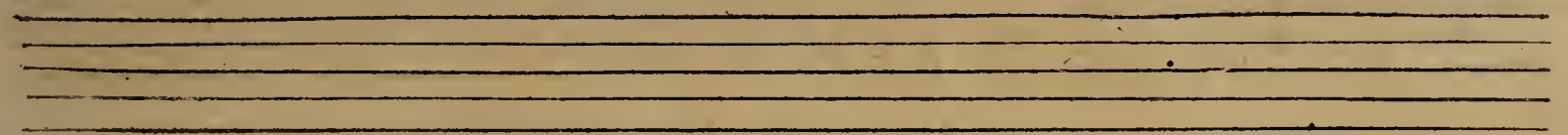
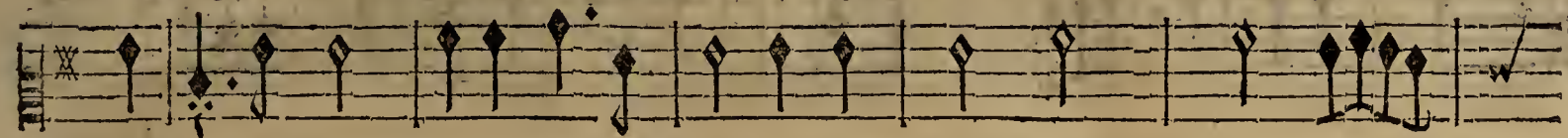
BASSE-CONTINUE.

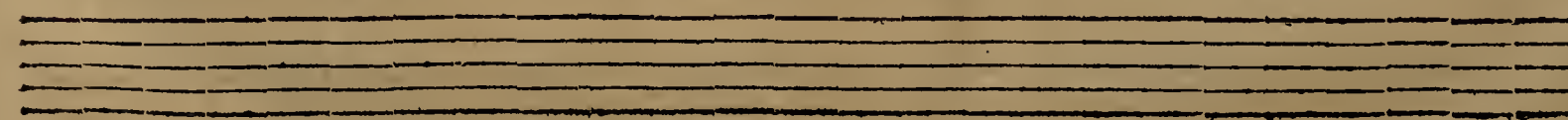
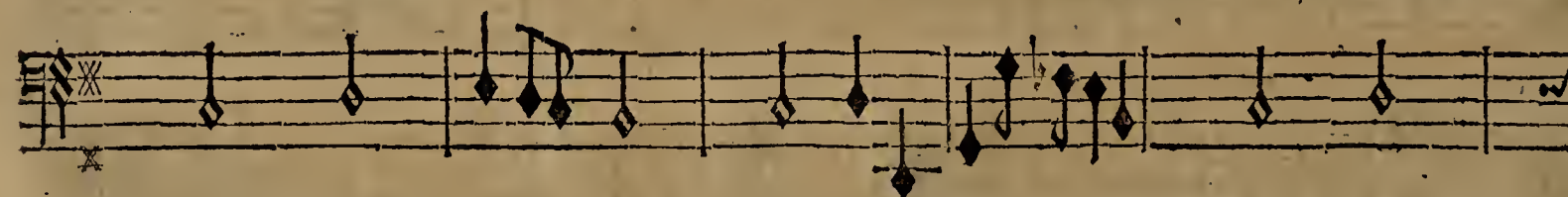
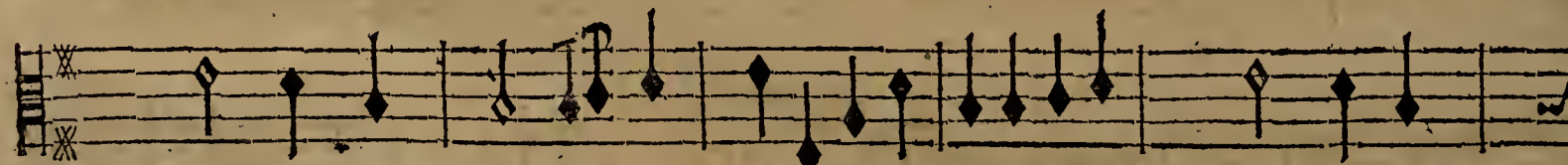
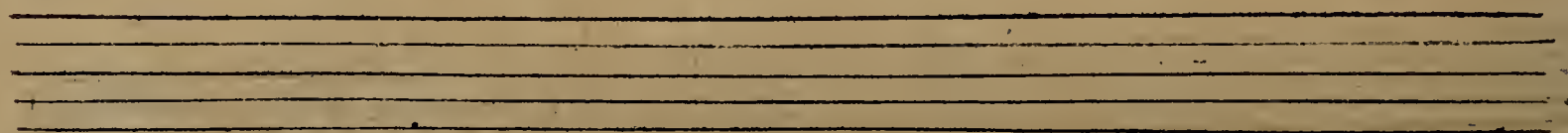
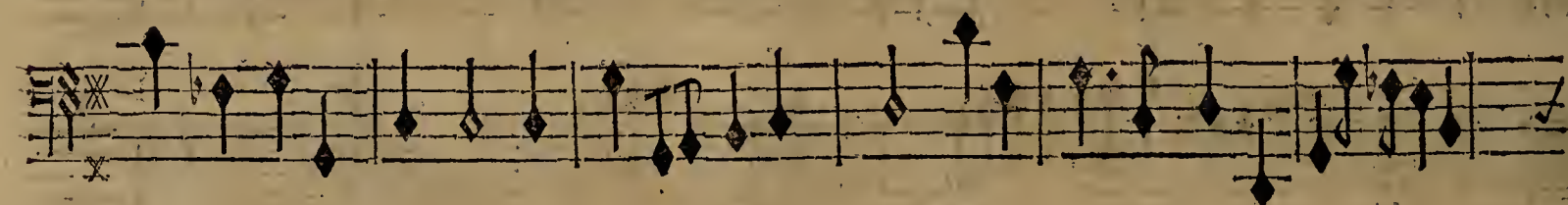
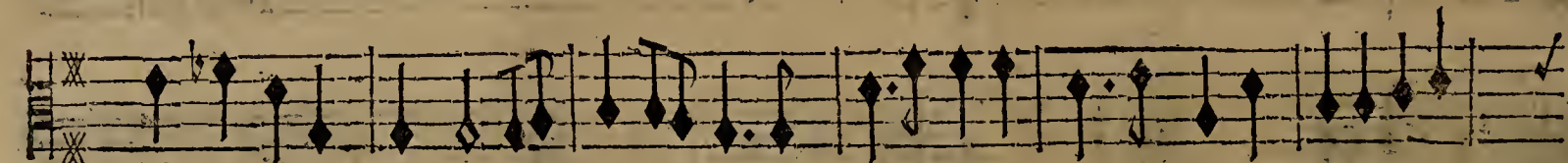
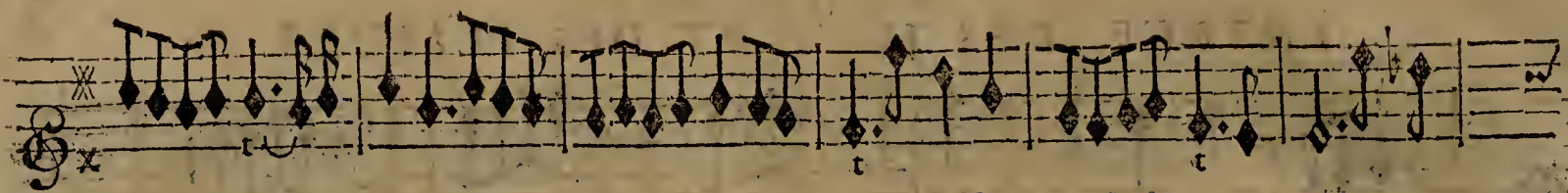


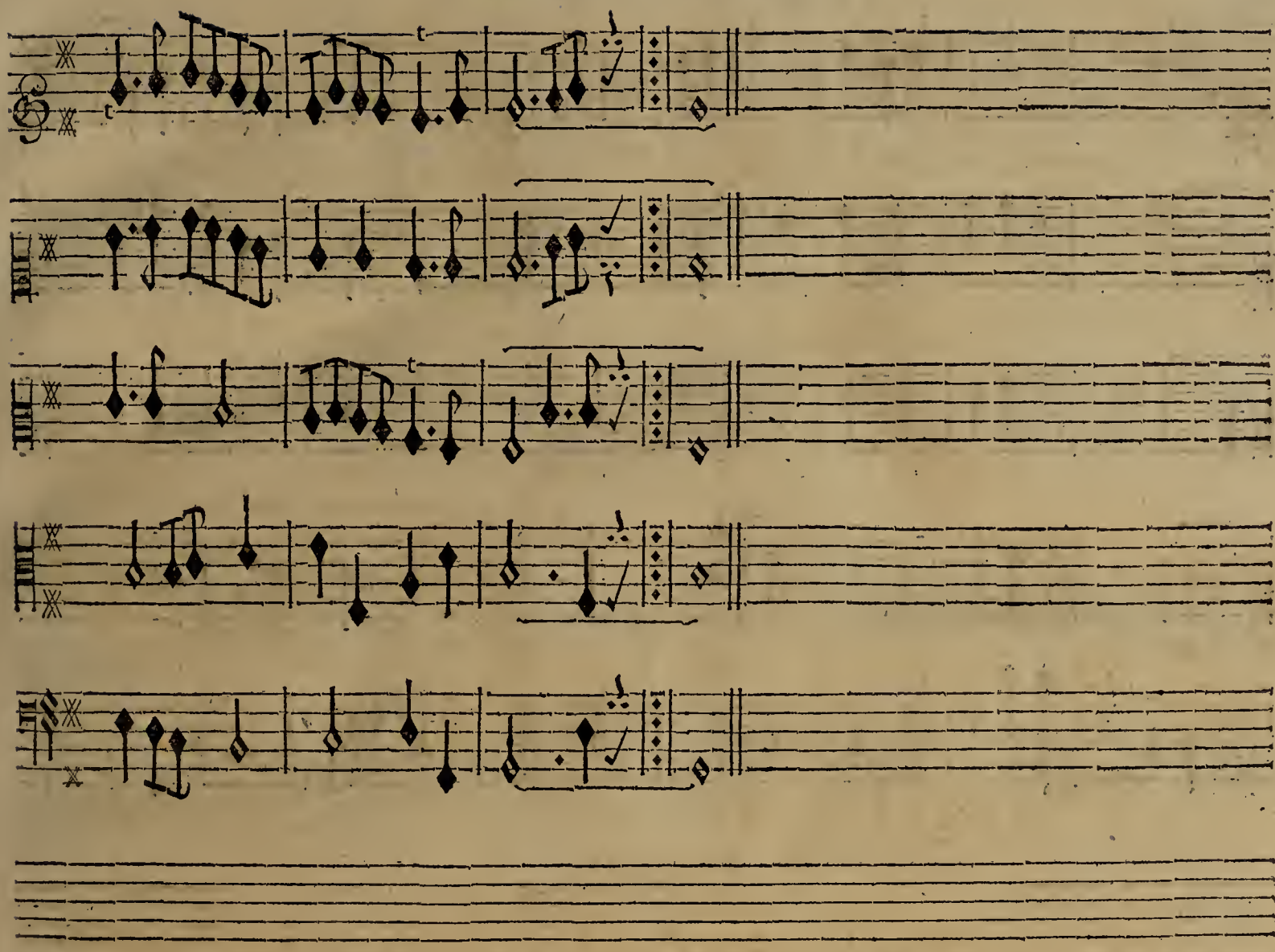
ENTRÉE DES JEUX ET DES PLAISIRS.



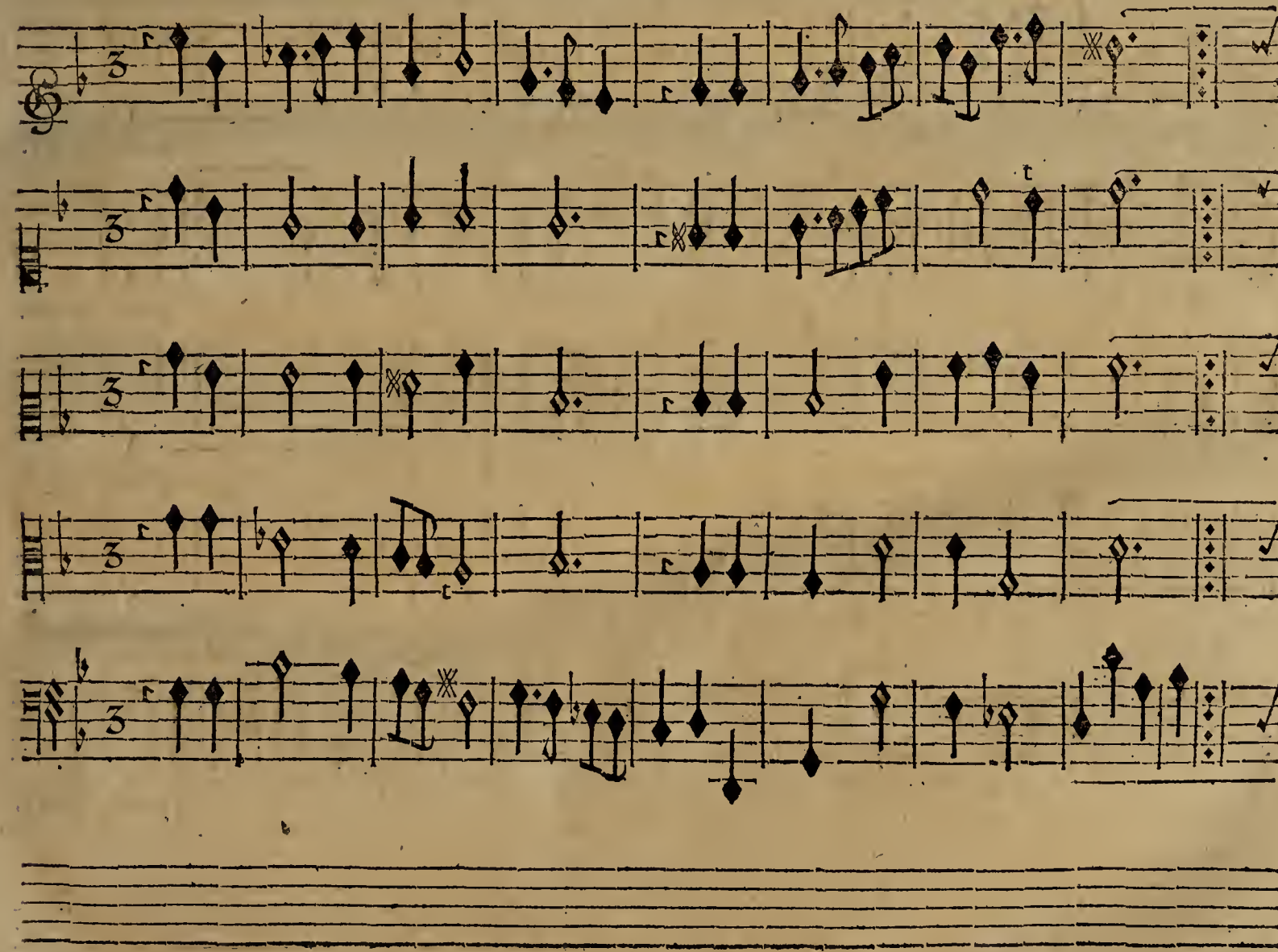
BOURE'E.

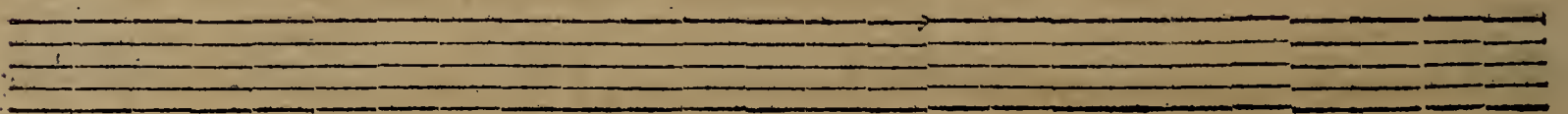
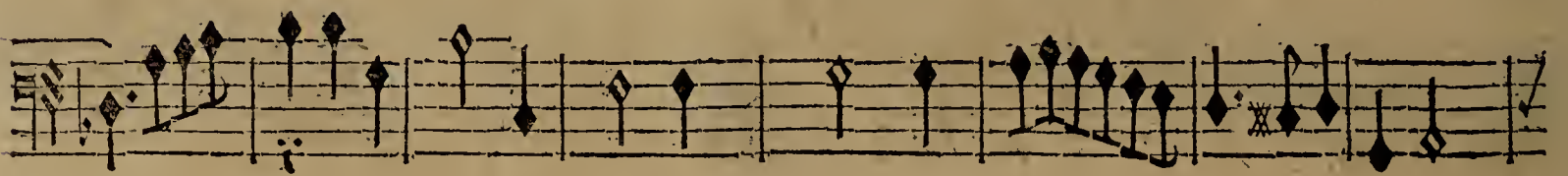
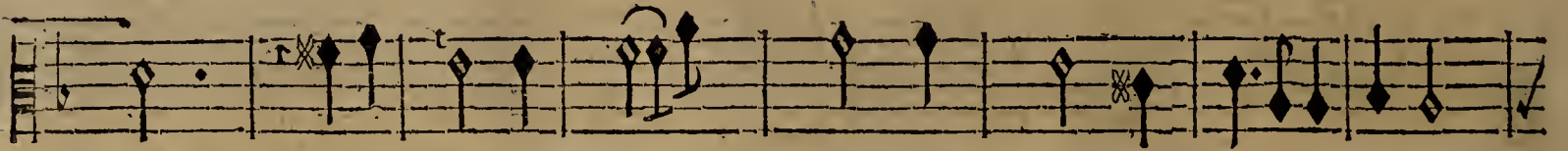
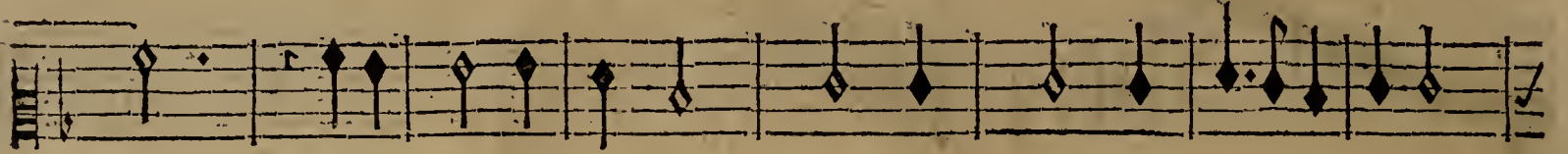
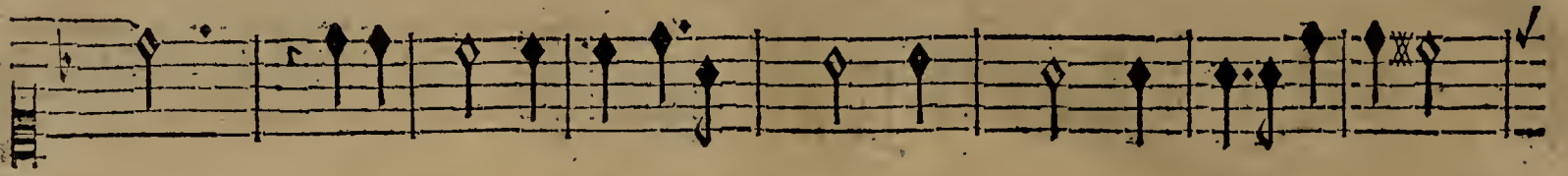
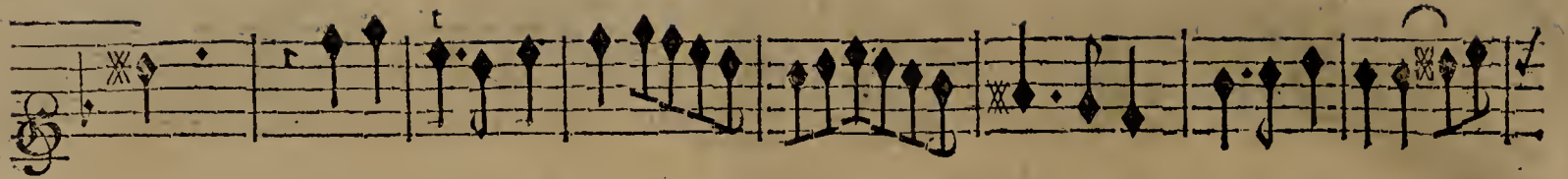






AIR POUR L'AMOUR ET LES GRACES.





petite reprise.



petite reprise.



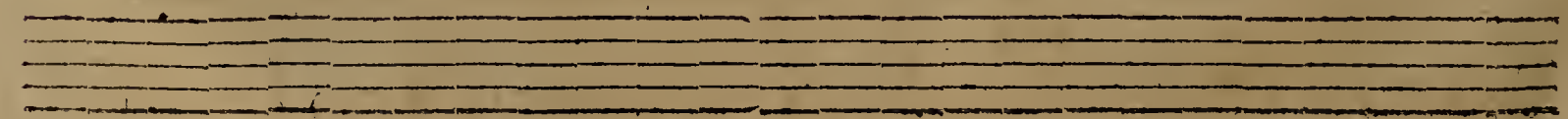
petite reprise.



petite reprise.



petite reprise.





SI nous quittons nostre sejour tranquille, Ce n'est pas pour chercher une



SI nous quittons nostre sejour tranquille, Ce n'est pas pour chercher une



BASSE CONTINUE.



pom- pe in- u- ti- le, C'est pour donner à vos jeunes desirs L'exemple des ar-



pompe in- uti- le, C'est pour donner à vos jeunes desirs L'exemple des ar-



BASSE-CONTINUE.



deurs sence- res; Aimez, Aimez en Bergeres, Aimez, Aimez en Ber-



deurs sence- res; Aimez en Bergers, Aimez en Bergers, Aimez, Aimez en Ber gers, en Ber-



BASSE-CONTINUE.



gers, Vous en au- rez Vous en aurez plus de plai- firs. Aimez, Aimez en Ber-



gers, Vous en au- rez Vous en aurez plus de plai- firs. Aimez en Ber-



BASSE-CONTINUE.



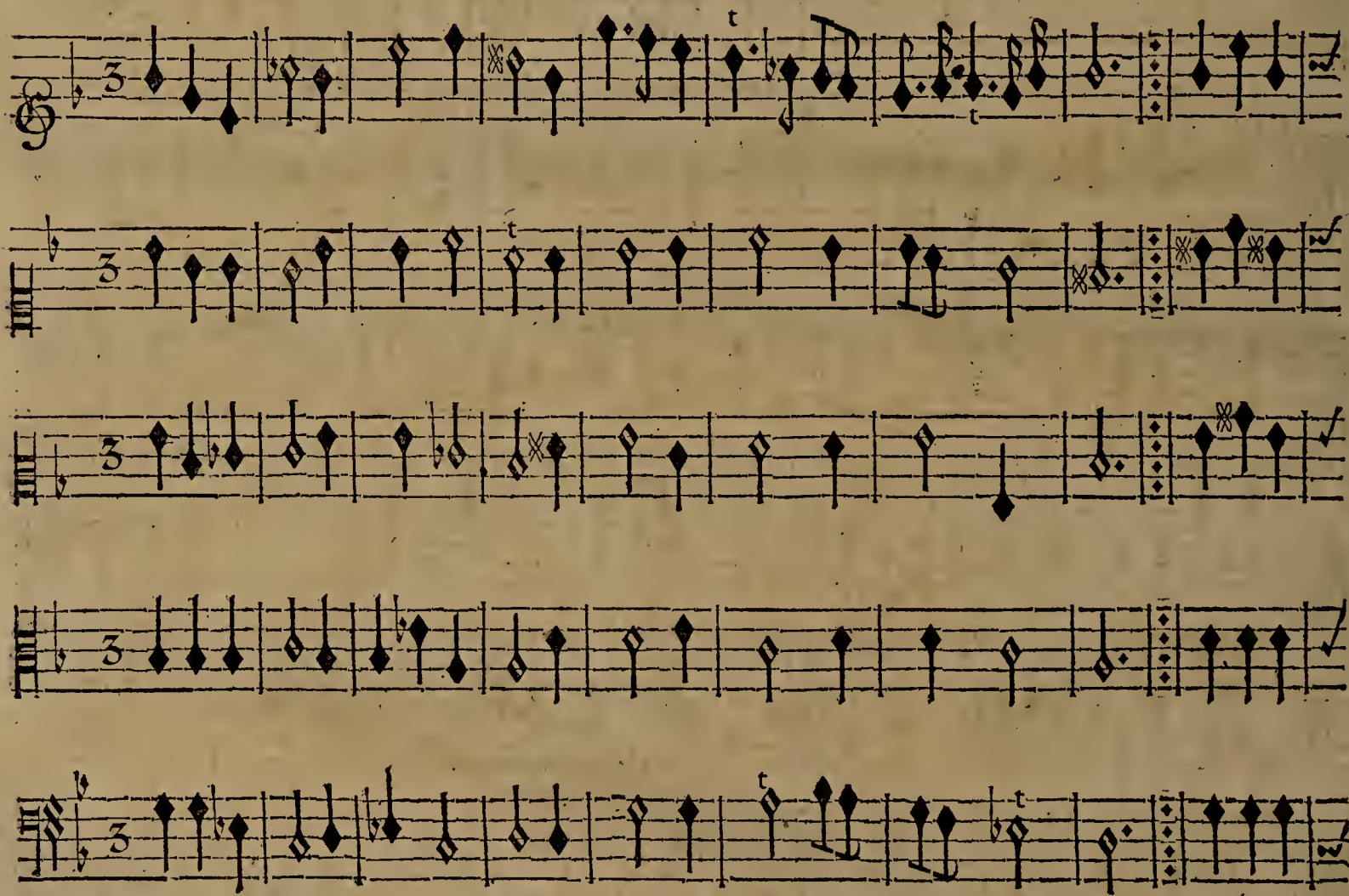
gers, Aimez en Bergeres, Vous en au- rez Vous en aurez plus de plaisirs.

gers, aimez en Bergeres, Vous en au- rez Vous en aurez plus de plaisirs.

76 5b 6x 6 6x

BASSE-CONTINUE.

M E N U E T.



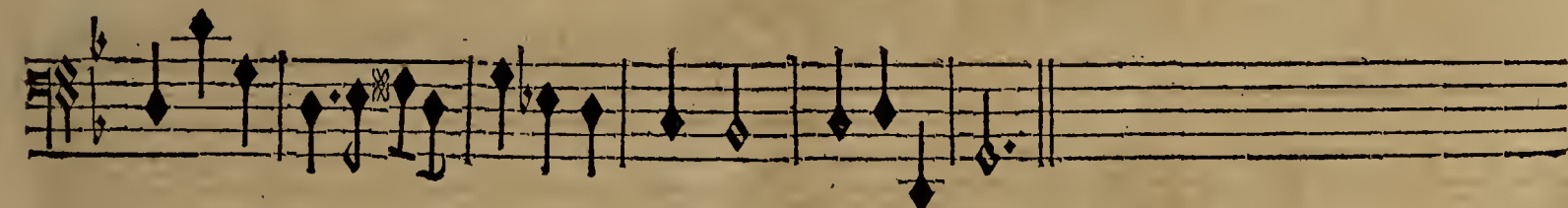
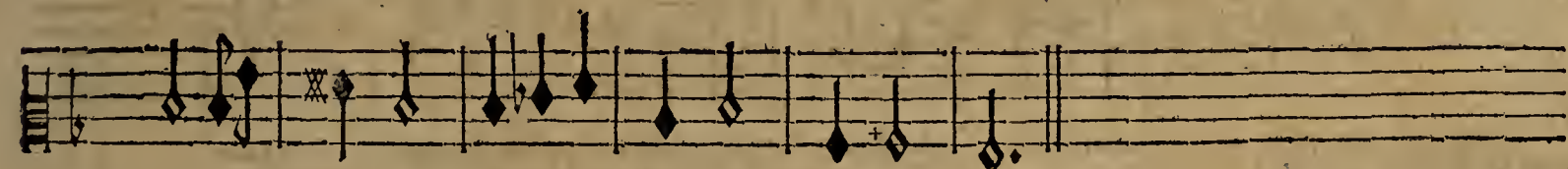
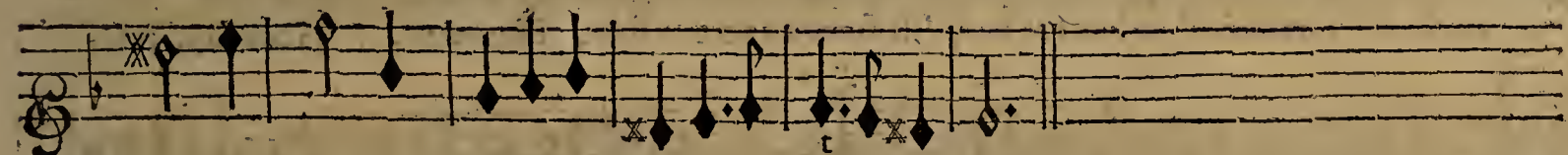
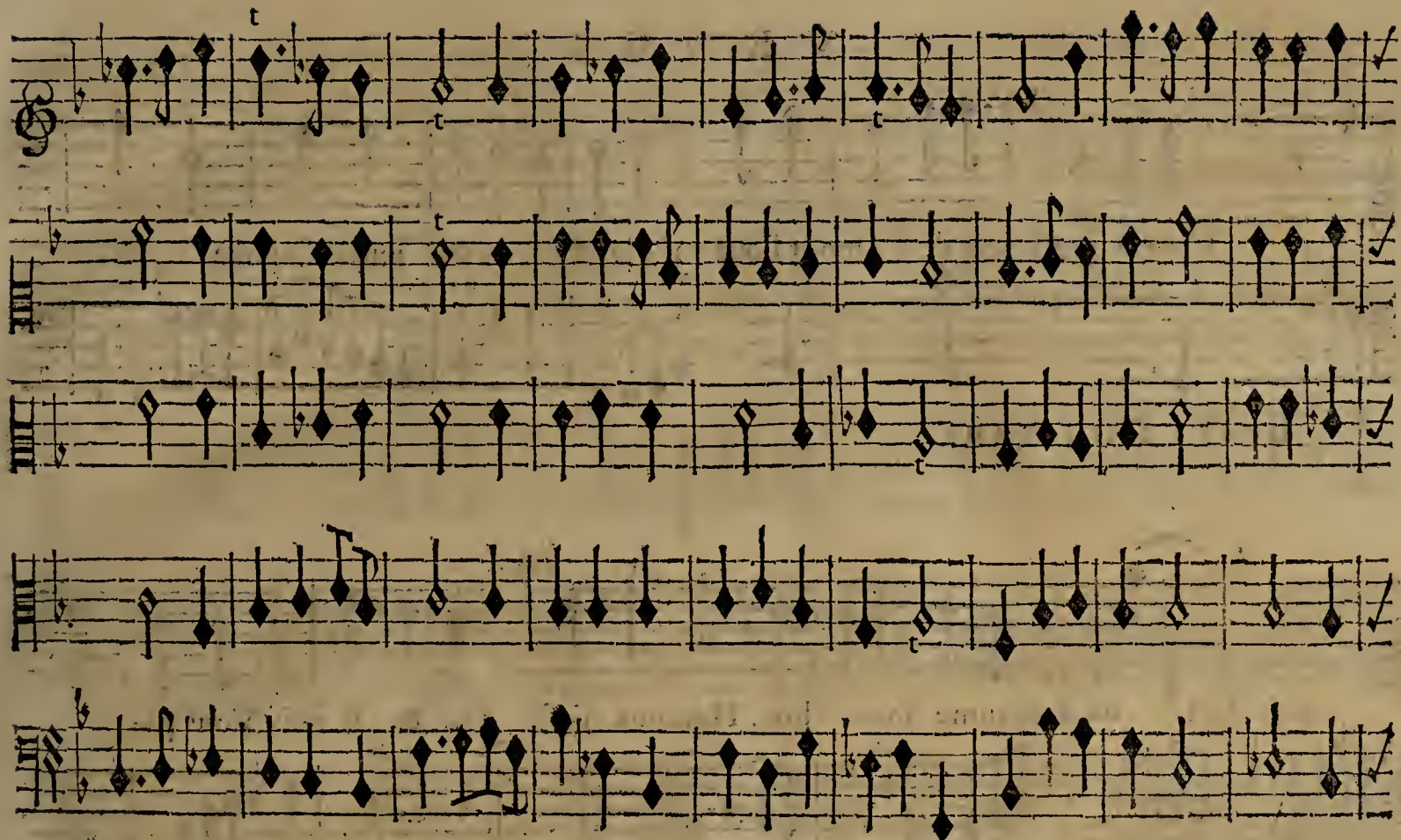
3 t

3 t

3 t

3 t

3 t



Par la puissance de l'Amour Pour vo' divertir en ce jour Orphée ex-

BASSE-CONTINUE.

prés fort. du Royaume sombre, Heureux si ses Airs & sa voix Vous pa-

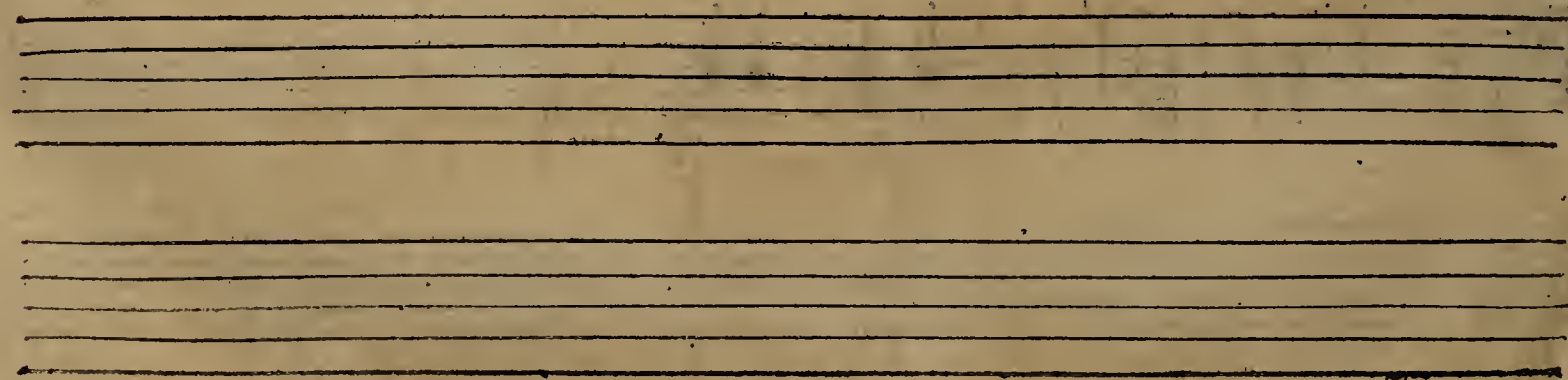
BASSE-CONTINUE.

roissent seulement l'ombre De ce qu'ils furent autre- fois, Heureux, Heureux, si ses

BASSE-CONTINUE.

Airs & sa voix Vous paroissent seulement l'ombre De ce qu'ils furent au- tre-

BASSE-CONTINUE.



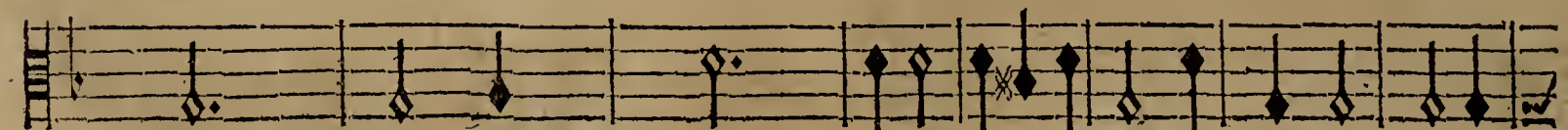
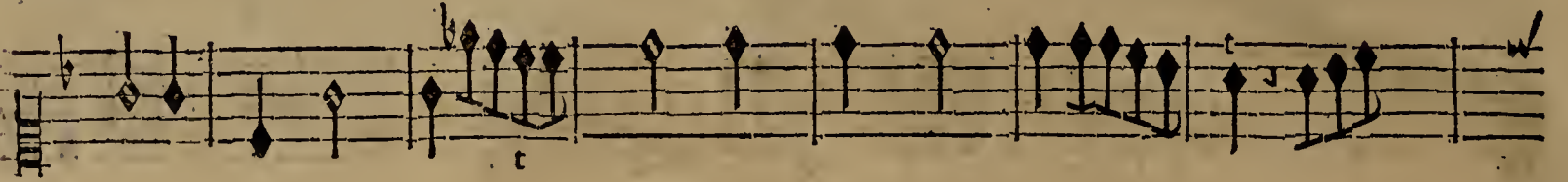
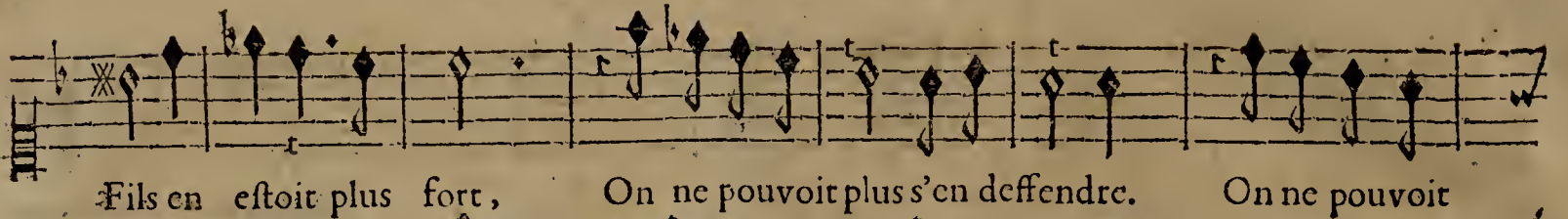
fois. Quel cœur en l'écou-

BASSE-CONTINUE.

tant n'en devenoit plus tendre? De ses chants tout divins ce fut le moindre effort, Mon.

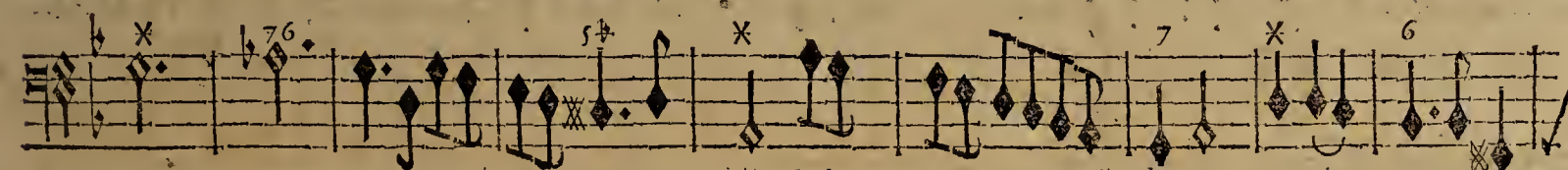
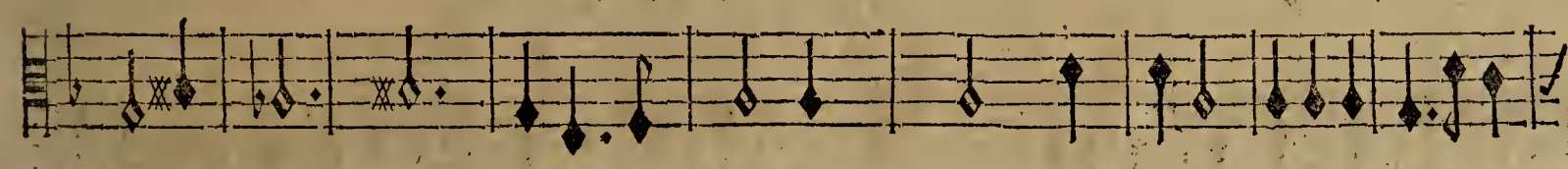
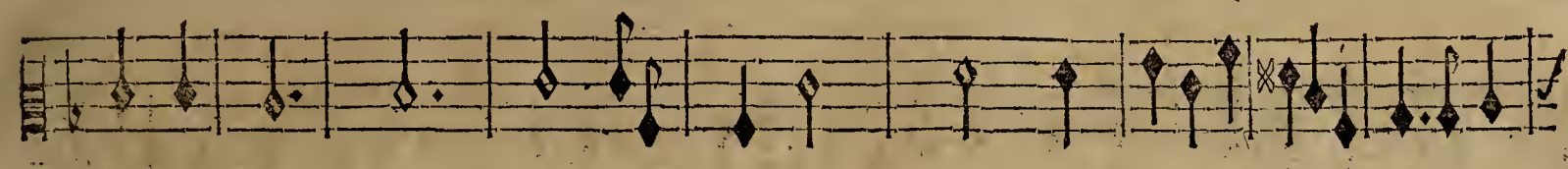
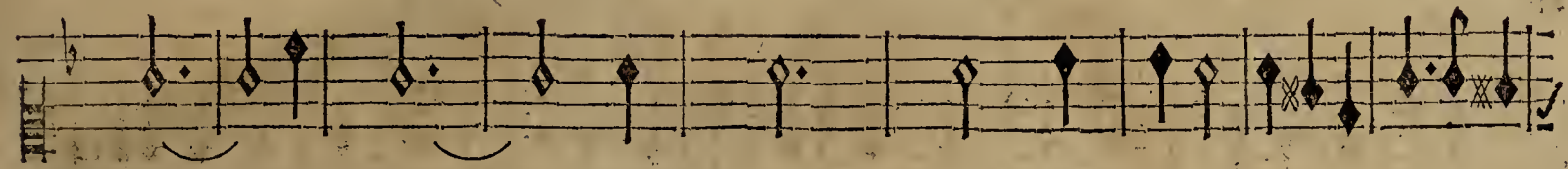
BASSE-CONTINUE.

E





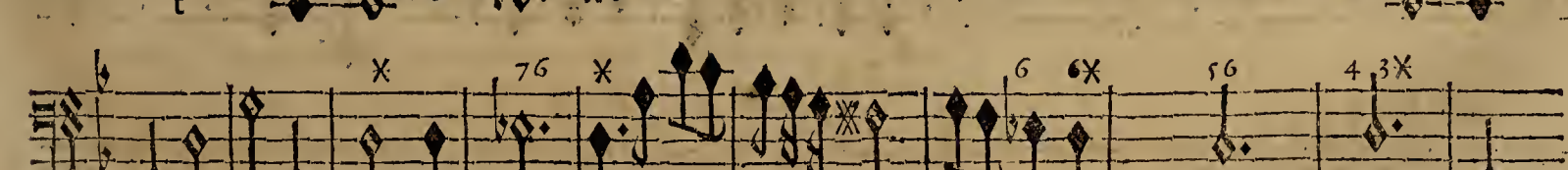
las! Orphée est mort! Venus & les Amours voudroient bien vous le ren- dre?



BASSE CONTINUE.

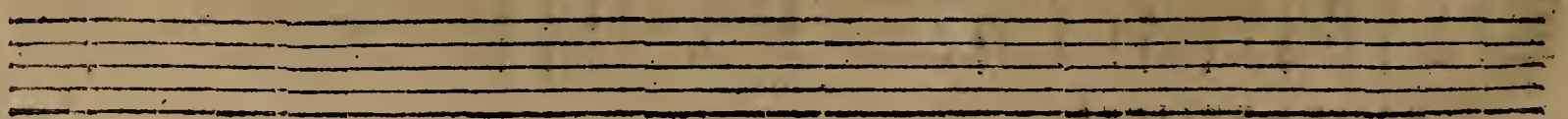
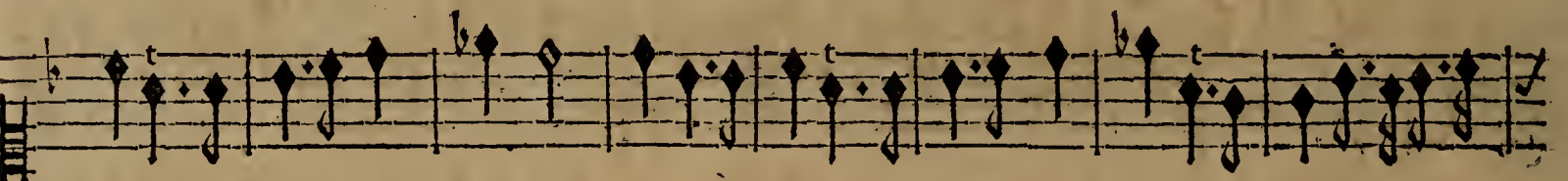
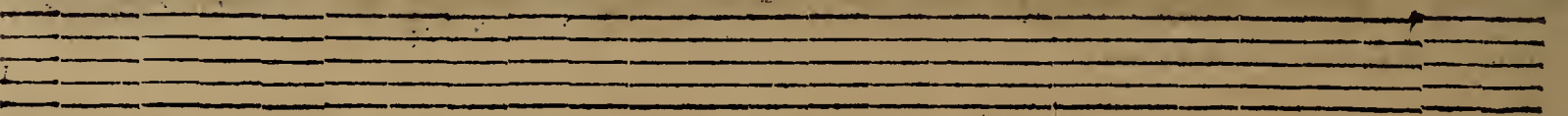
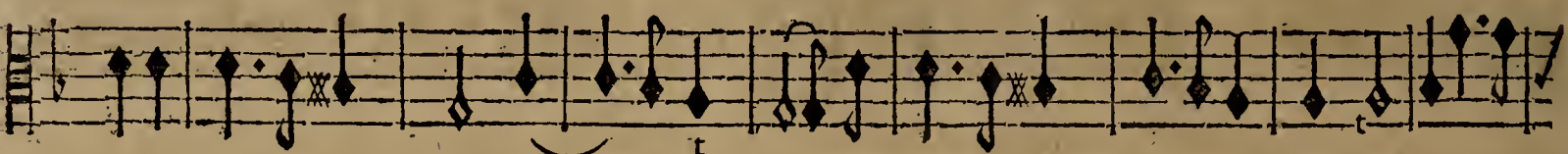
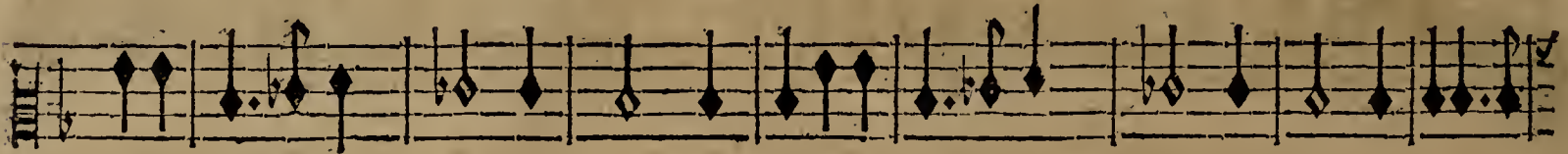
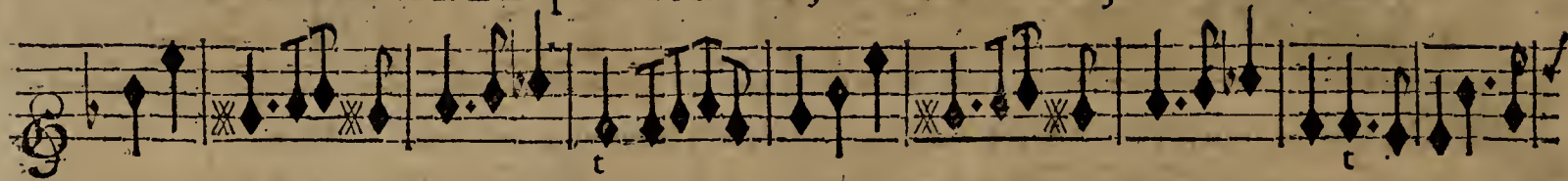


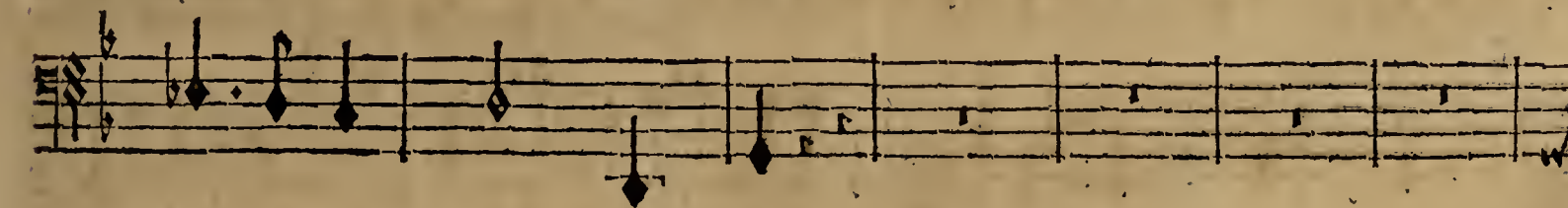
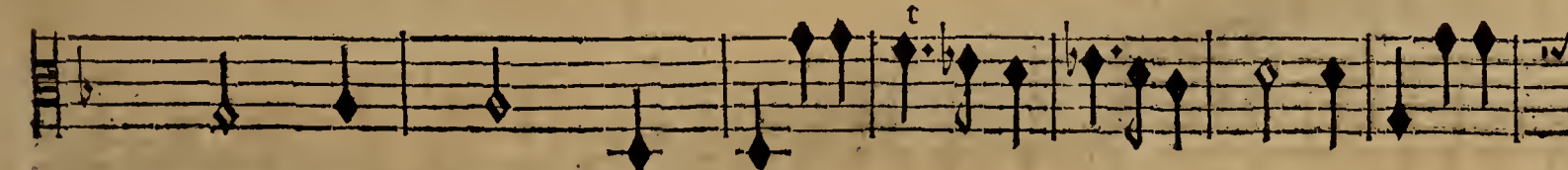
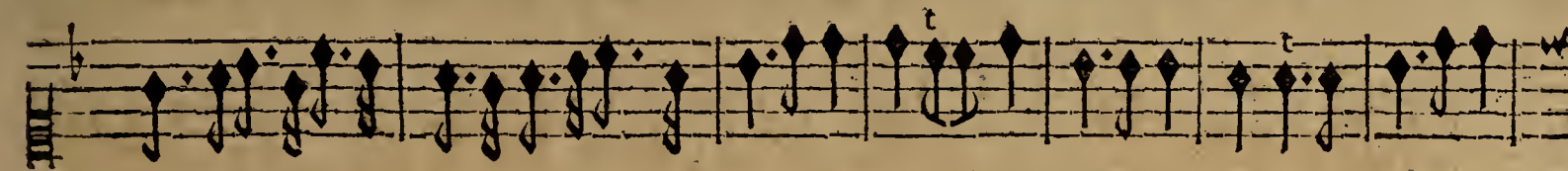
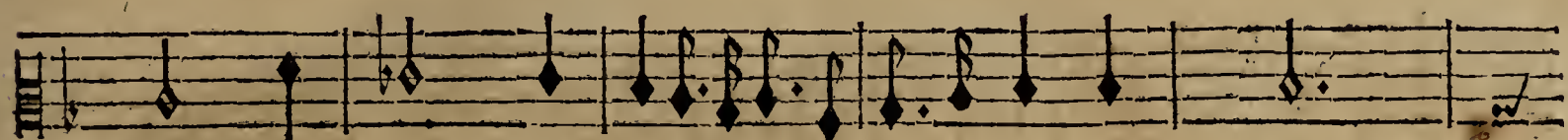
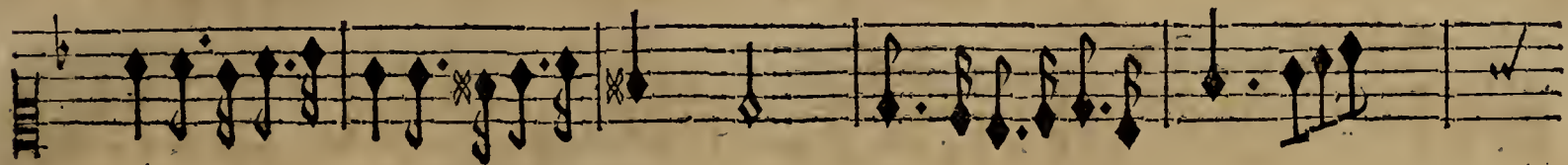
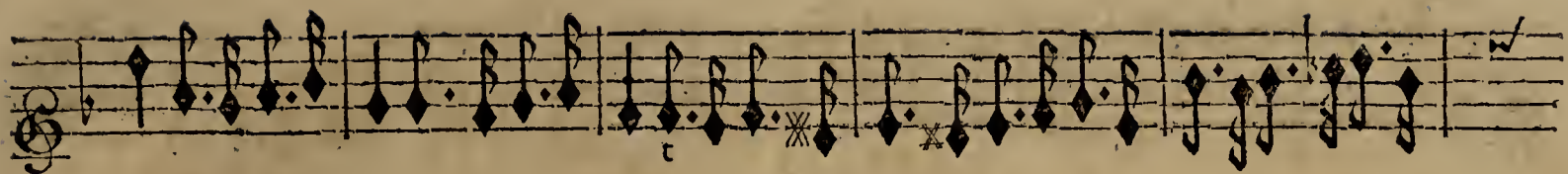
Helas! helas! Orphée est mort! Venus & les Amours voudroient bien vo^u le ren- dre,

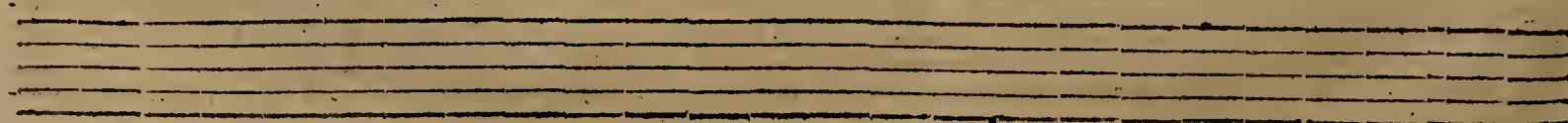
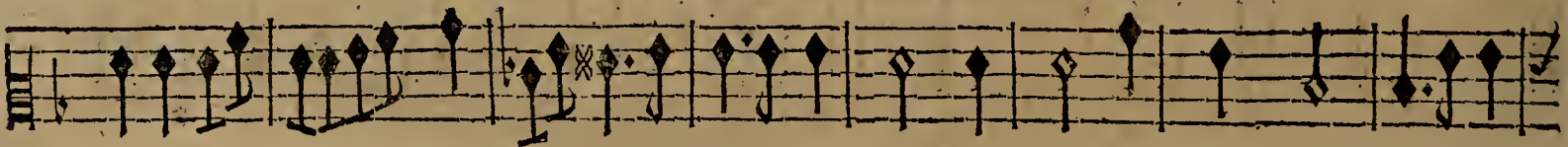
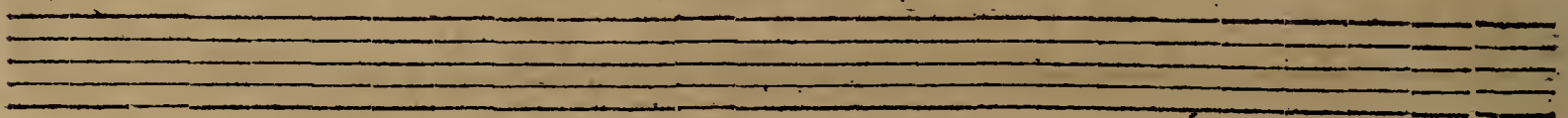


BASSE-CONTINUE.

PASSACAÏLLE pour l'Amour, les Graces les Jeux & les Plaisirs.

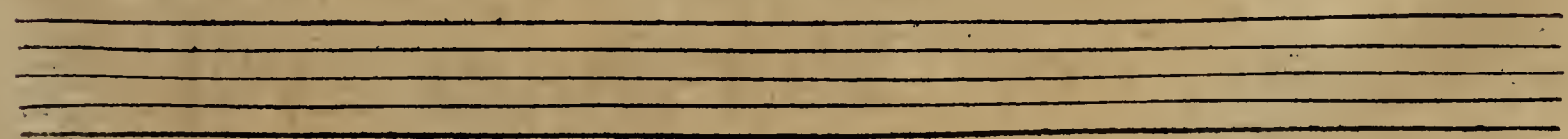
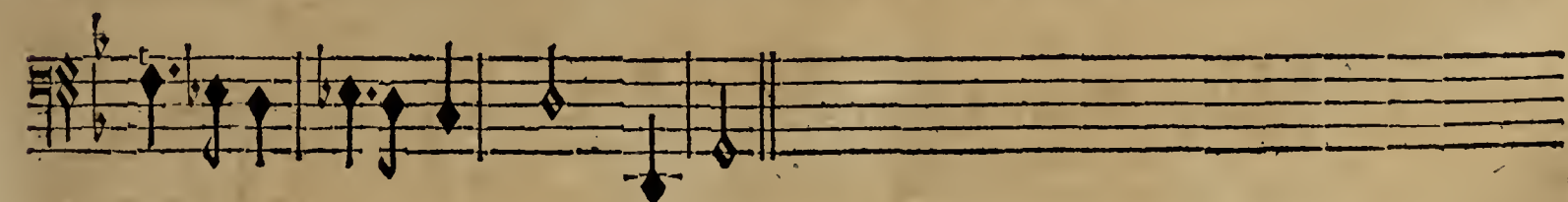
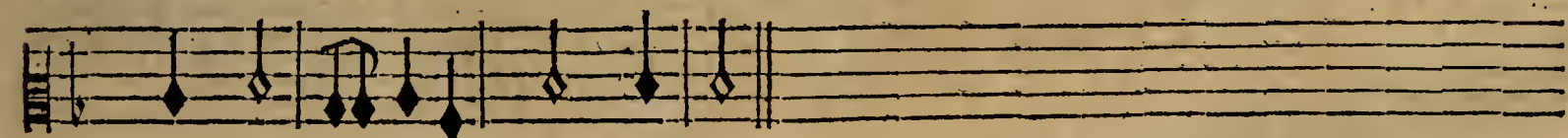
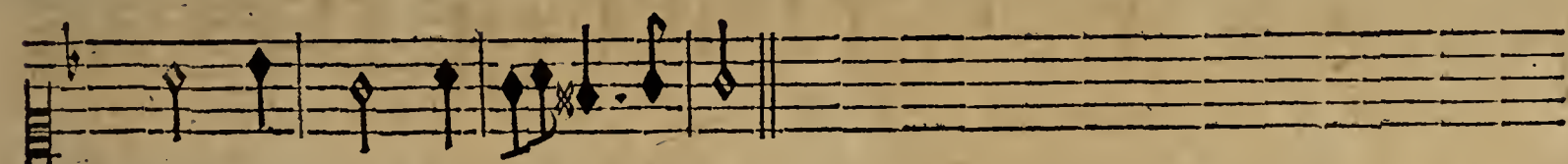
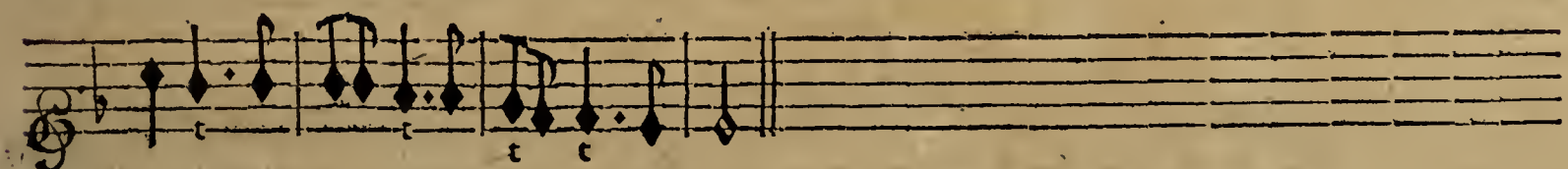
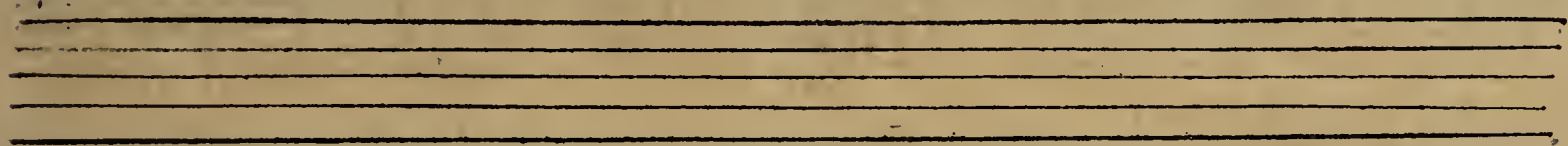
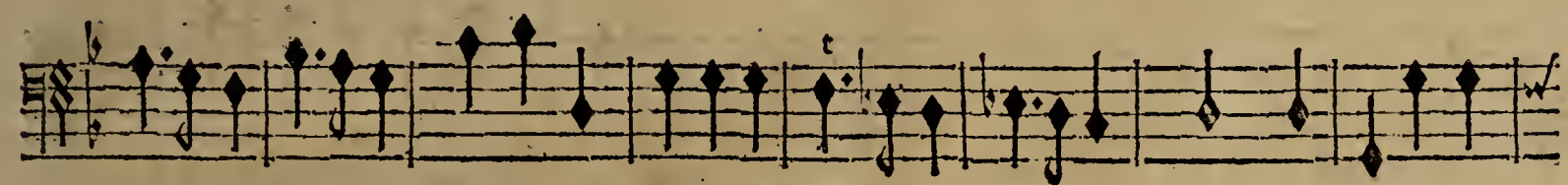
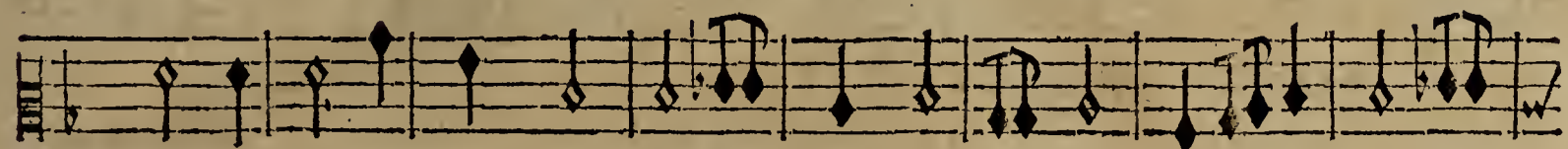
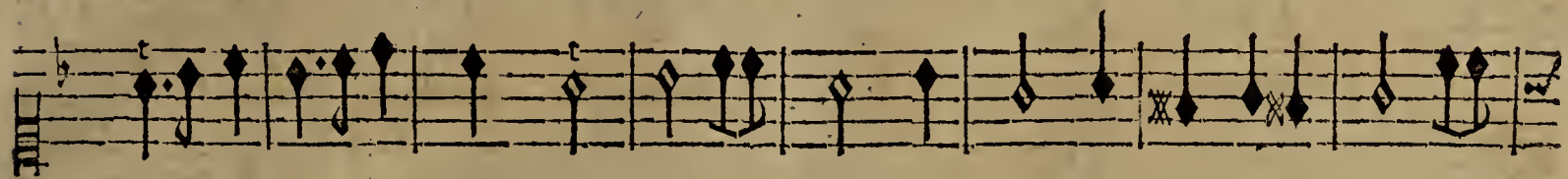






PROLOGUE.

39



First system of musical notation. The vocal line (treble clef) contains the lyrics: "Laissons le souvenir d'une perte cruelle, Un devoir plus pressant demande vostre". The basso continuo line (bass clef) has figured bass notation: 6, 7, 6x. The system concludes with a double bar line.

BASSE-CONTINUE.

Second system of musical notation. The vocal line continues with the lyrics: "ze-le. Applaudissez au Héros Dont les soins fortu-". The basso continuo line has figured bass notation: 6, 6x. The system concludes with a double bar line.

BASSE-CONTINUE.

Third system of musical notation. The vocal line contains the lyrics: "nez vous donnent ce repos. En vain tout l'Univers conspire Pour obscurcir l'é-". The basso continuo line has figured bass notation: 6, 6, x. The system concludes with a double bar line.

BASSE-CONTINUE.

Fourth system of musical notation. The vocal line contains the lyrics: "clat de son Empi-re, Ce n'est que preparer un plus illustre prix Au me-". The basso continuo line has figured bass notation: 6, 6, 6, 6, 6, 7, x, 6, 6x. The system concludes with a double bar line.

BASSE-CONTINUE.

rite de sa Victoi- re, Plus l'envie à son bras oppose d'Ennemis, Et plus

BASSE-CONTINUE.

gran- de fera sa Gloi- re. Et plus gran-

BASSE-CONTINUE.

de fera sa Gloi- re.

BASSE-CONTINUE.

C H O E U R S.



A Pplaudissons au Heros Dont les soins fortunez nous donnent ce repos.



A Pplaudissons au Heros Dont les soins fortunez nous donnent ce repos.



A Pplaudissons au Heros Dont les soins fortunez nous donnent ce repos.



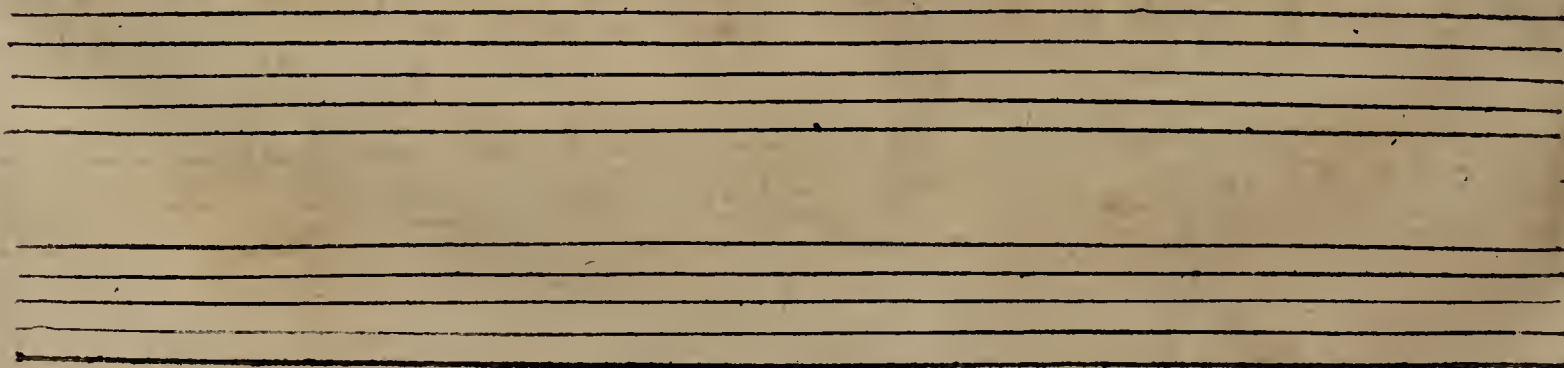
A Pplaudissons au Heros Dont les soins fortunez nous donnent ce repos.



VIOLONS.



BASSE-CONTINUE.





Applaudissons au Heros Dont les soins fortunez nous donnent ce repos. Applaudif-



Applaudissons au Heros, Applaudissons au Heros, Applaudissons



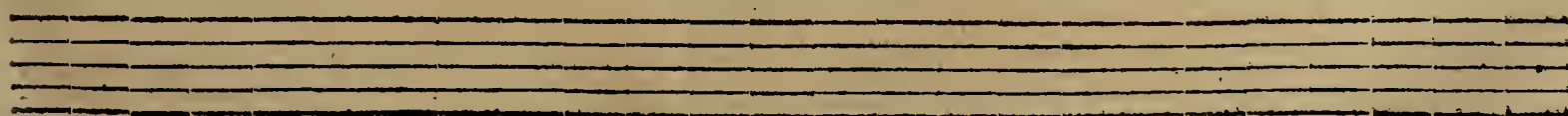
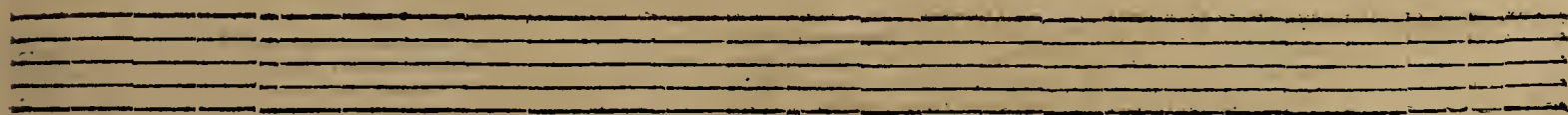
Applaudissons au Heros, Applaudissons au Heros, Applaudissons



Applaudissons au Heros, Applaudissons au Heros, Applaudissons



BASSE-CONTINU.

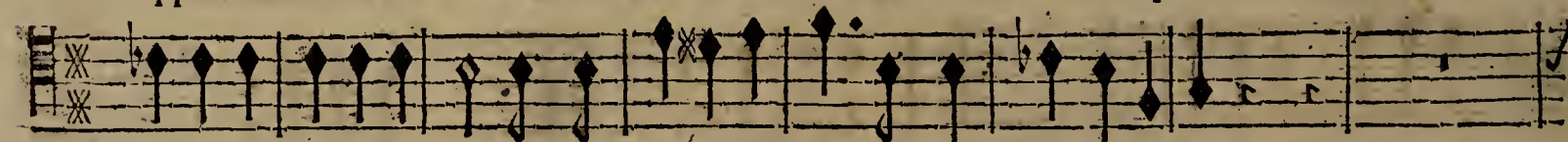




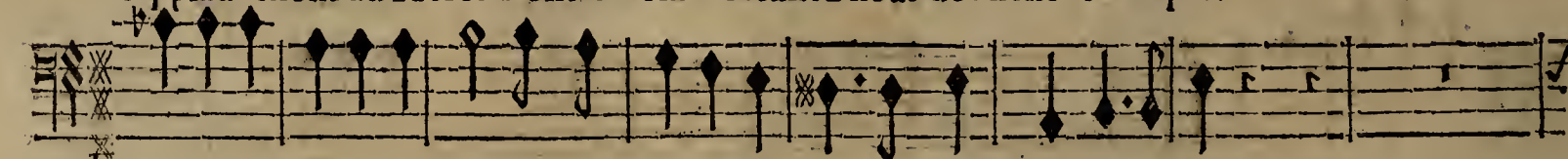
sons au Heros Dont les soins fortunez nous donnent ce repos.



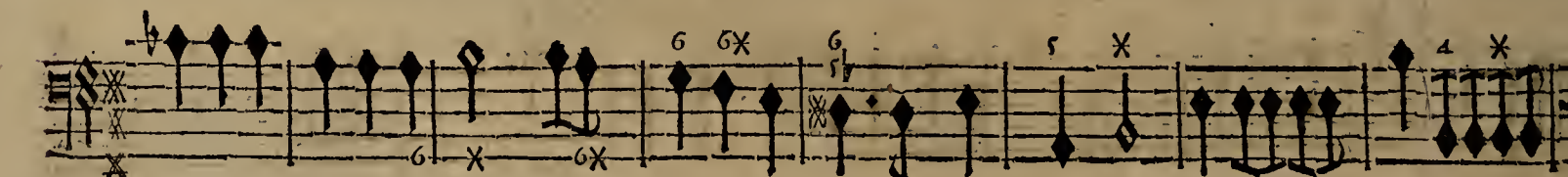
Applaudissons au Heros Dont les soins fortunez nous donnent ce repos.



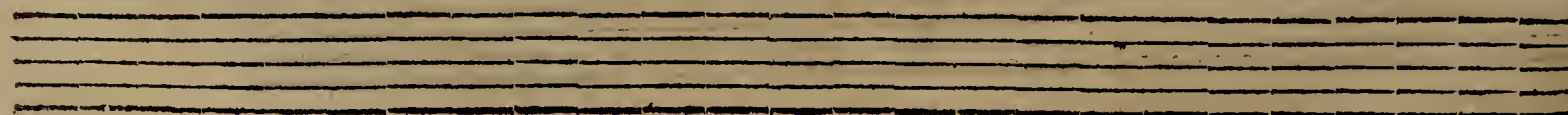
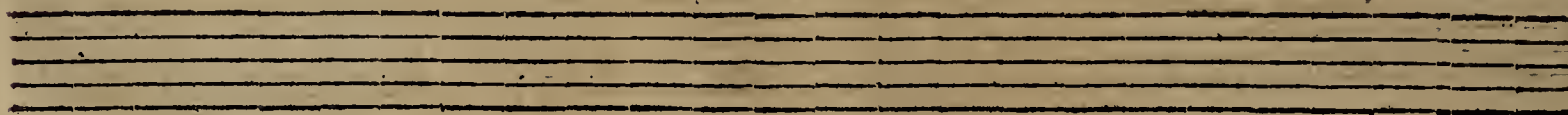
Applaudissons au Heros Dont les soins fortunez nous donnent ce repos.

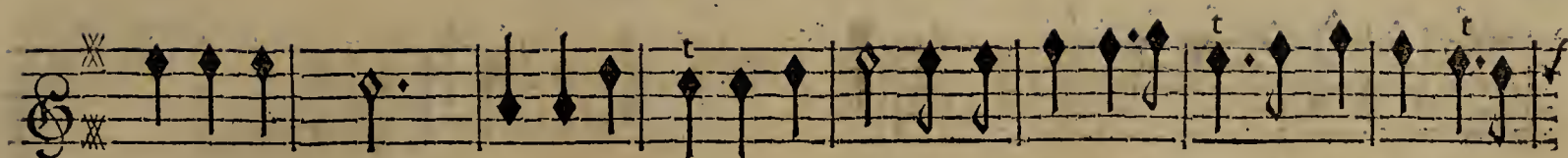


Applaudissons au Heros Dont les soins fortunez nous donnent ce repos.



BASSE-CONTINUE





Applaudis- fons, Applaudissons au Heros Dont les foins fortunez nous donnent ce re-



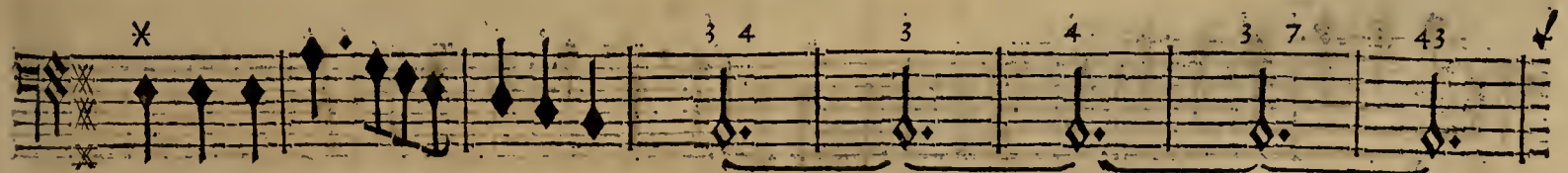
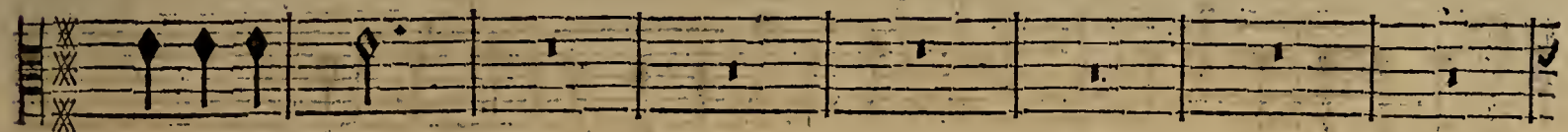
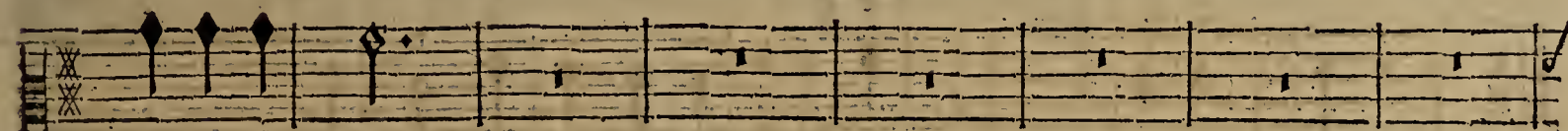
Applaudis- fons,



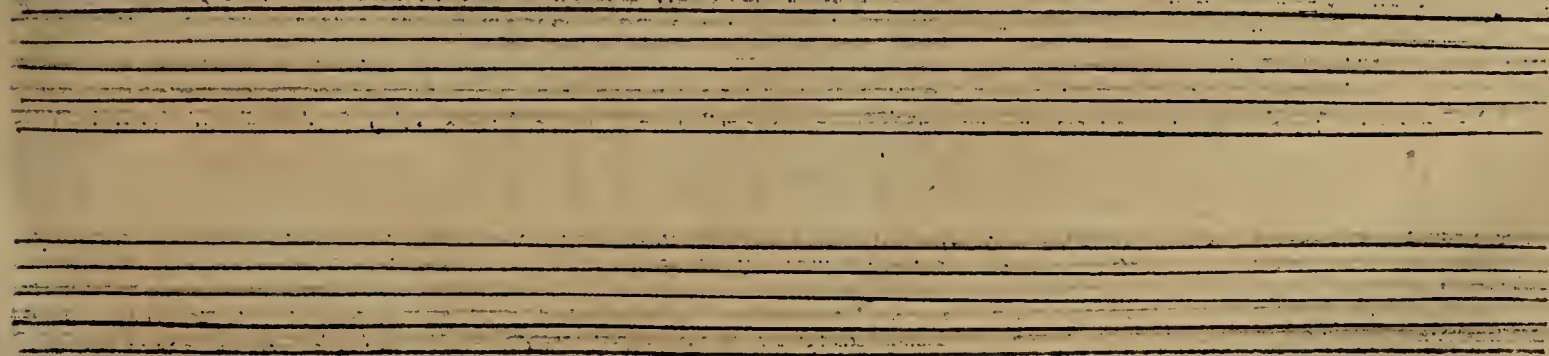
Applaudis- fons,



Applaudis- fons.

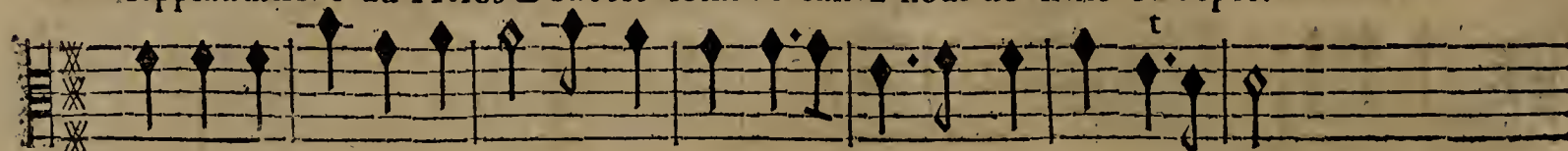


BASSE-CONTINUE.





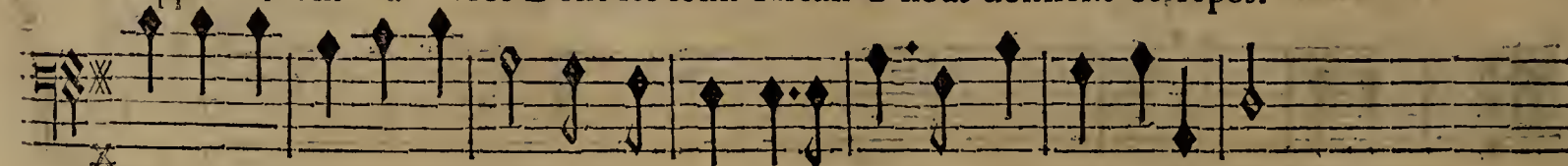
Applaudissons au Heros Dont les soins fortunez nous donnent ce repos.



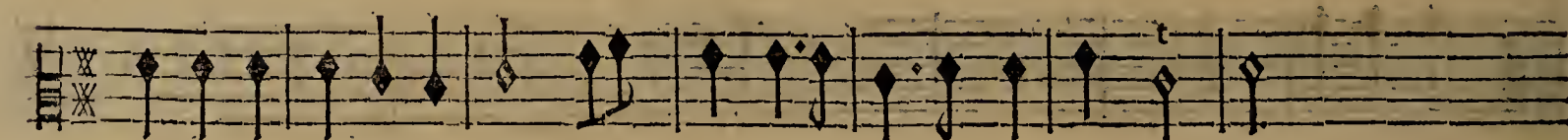
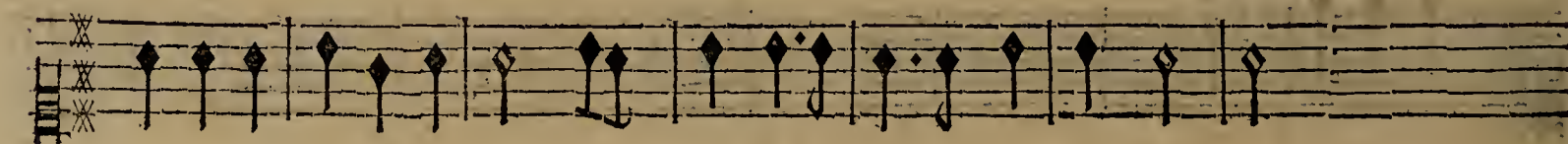
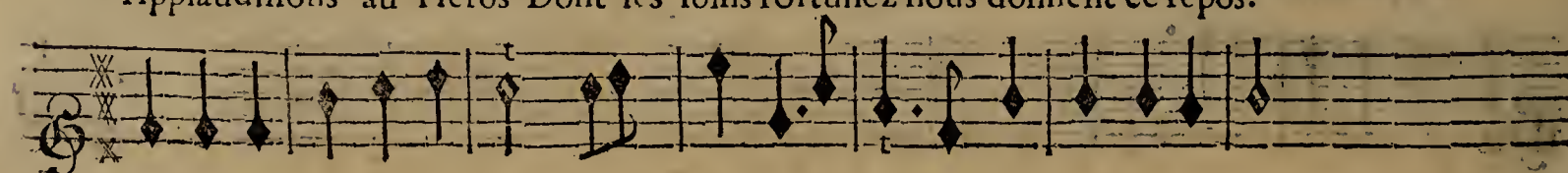
Applaudissons au Heros Dont les soins fortunez nous donnent ce repos.



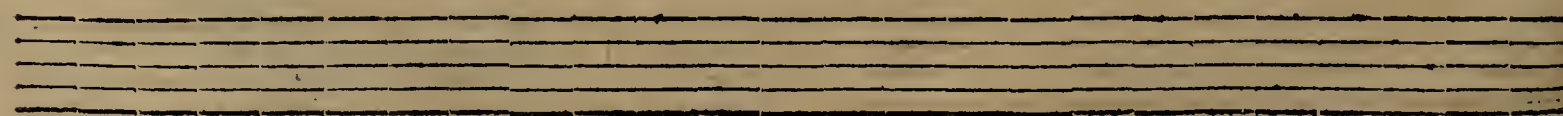
Applaudissons au Heros Dont les soins fortunez nous donnent ce repos.



Applaudissons au Heros Dont les soins fortunez nous donnent ce repos.



BASSE-CONTINUE.

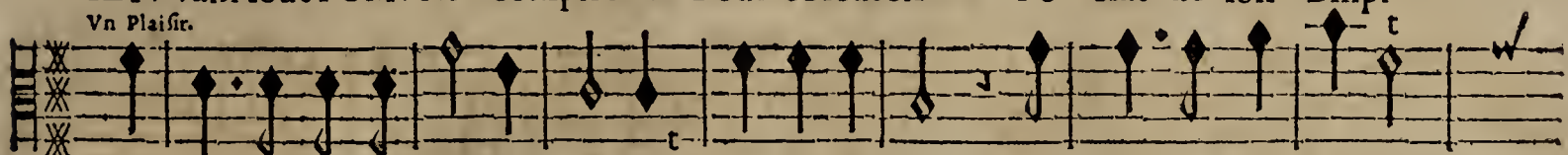


Vue Femme de la Troupe.



EN vain tout l'Univers conspire Pour obscurcir l'é-clat de son Empi-

Vn Plaisir.

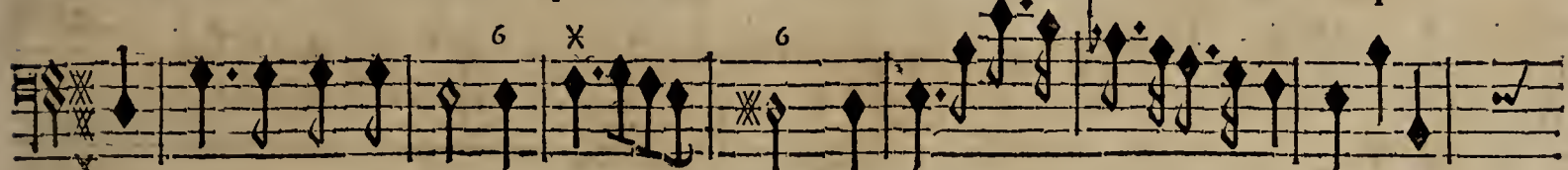


EN vain tout l'Univers conspire Pour obscurcir l'é-clat de son Empi-

Vn Homme de la Troupe.



EN vain tout l'Univers conspire Pour obscurcir l'é-clat de son Empi-



BASSE-CONTINUE.

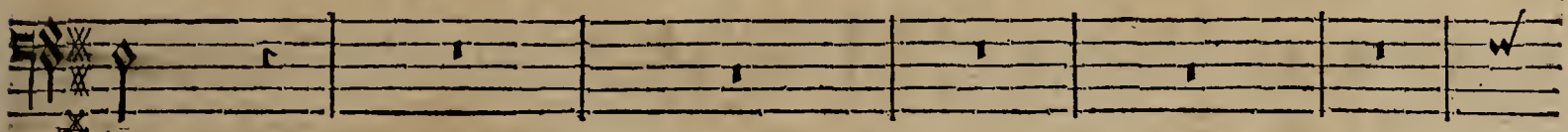
Vn Homme de la Troupe.



re. Ce n'est que preparer un plus illustre prix Au merite de sa victoi-



re. Ce n'est que preparer un plus illustre prix Au merite de sa victoi-



re.



BASSE-CONTINUE.



Plus l'envie à son Bras oppose d'enne- mis,



Plus l'envie à son Bras oppose d'enne- mis,



Plus l'envie à son Bras oppose d'ennemis, Et plus gran-



BASSE-CONTINUE.

Et plus gran- de fera fa Gloi- re.

Et plus gran- de fera fa Gloi-

de fera. fa Gloi- re. Et plus gran- de fera fa

BASSE-CONTINUE.

This system contains four staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The fourth staff is labeled 'BASSE-CONTINUE.' and has a bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Et plus gran- de fera fa Gloi- re.

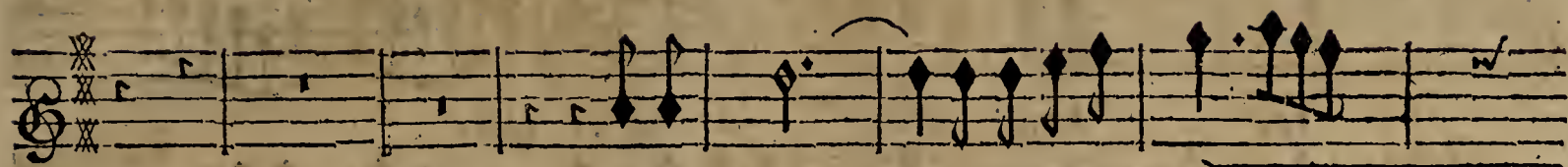
re. Et plus gran- de fera fa Gloi- re.

Gloi- re.

BASSE-CONTINUE.

This system contains four staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The fourth staff is labeled 'BASSE-CONTINUE.' and has a bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

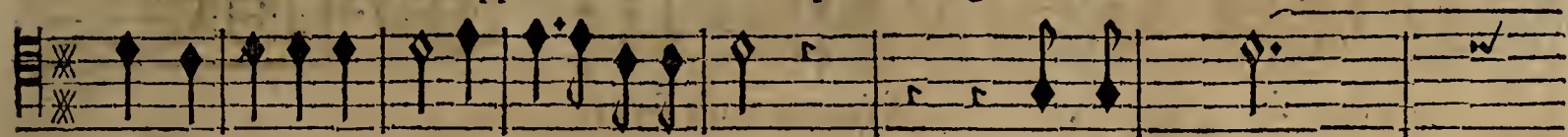
C H O E U R S.



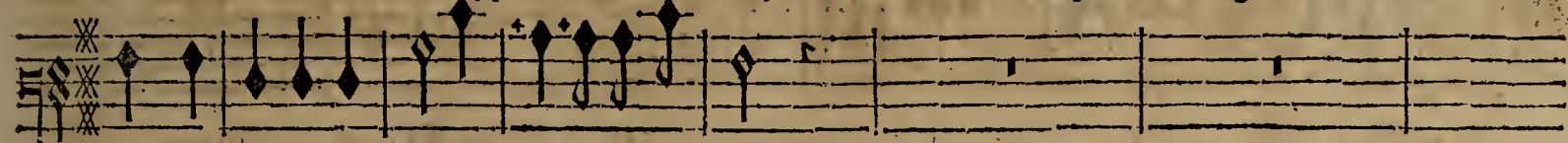
Et plus gran- de fera fa gloi-



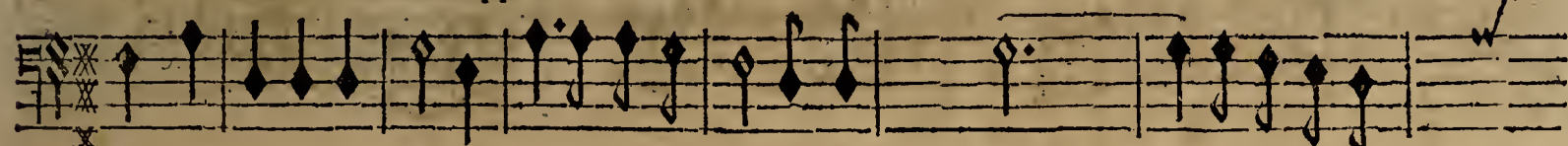
Plus l'Envie à son bras oppose d'Ennemis Et plus gran- de fera fa



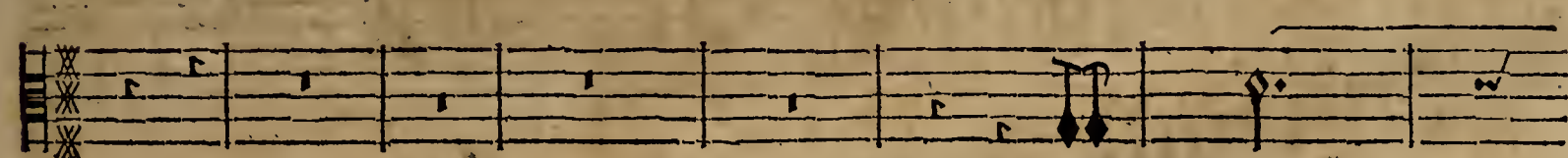
Plus l'Envie à son bras oppose d'Ennemis, Et plus gran-



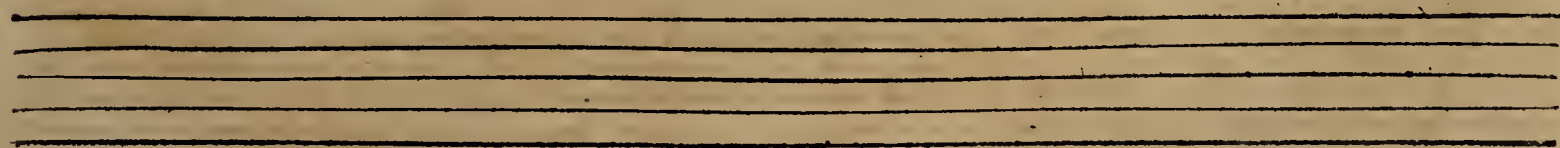
Plus l'Envie à son bras oppose d'Ennemis.



Plus l'Envie à son bras oppose d'Ennemis, Et plus gran- de fera fa



BASSE-CONTINUE.



re, Et plus gran- de fera fa gloi-
gloi- re, Et plus gran- de fera fa gloi- re, Et plus
de fera fa gloire, Et plus grande fera fa gloi-
gloi- re, Et plus gran-

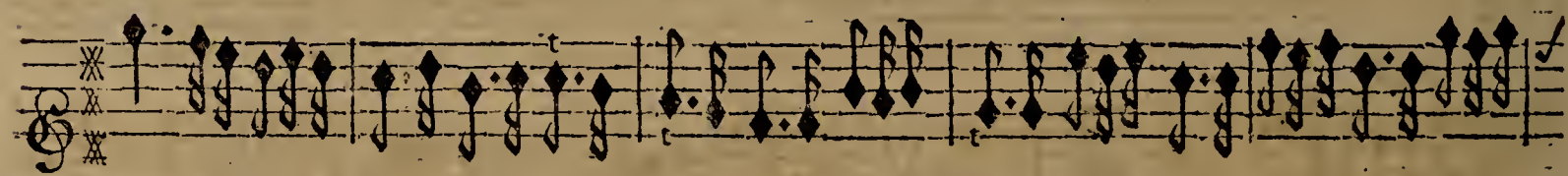
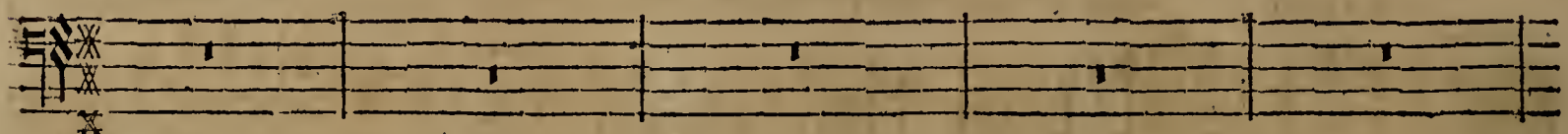
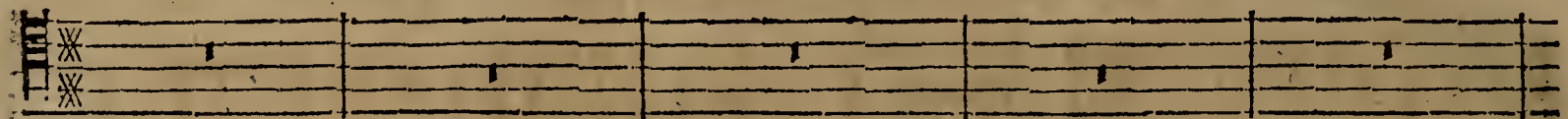
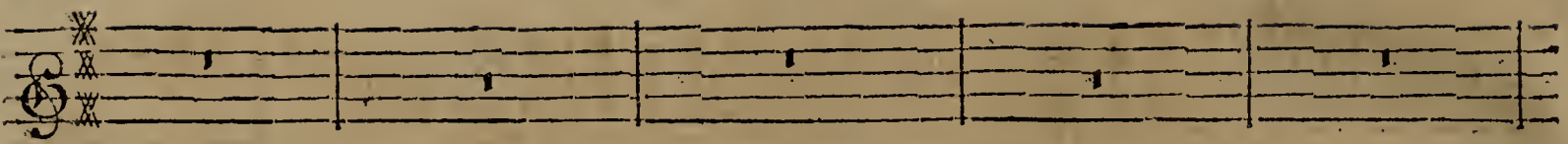
The musical score consists of ten staves. The first six staves contain vocal lines with lyrics. The lyrics are: "re, Et plus gran- de fera fa gloi-", "gloi- re, Et plus gran- de fera fa gloi- re, Et plus", "de fera fa gloire, Et plus grande fera fa gloi-", "gloi- re, Et plus gran-". The seventh and eighth staves contain instrumental lines. The ninth and tenth staves contain the basso continuo line, which is labeled "BASSE-CONTINUE." at the beginning of the section.

BASSE-CONTINUE.

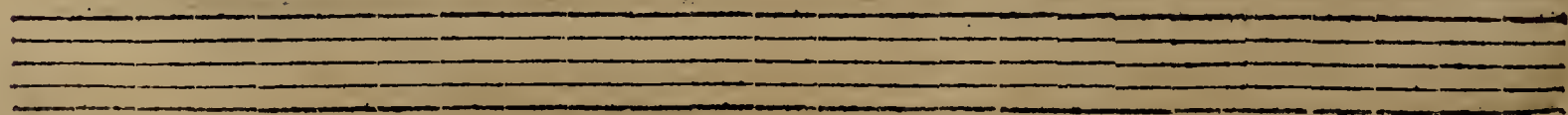
re, Et plus gran- de fera fa gloi- re.
de fera fa gloire, Et plus grande fera fa gloire.
re, Et plus gran- de fera fa gloi- re.
de fera fa gloi- re.

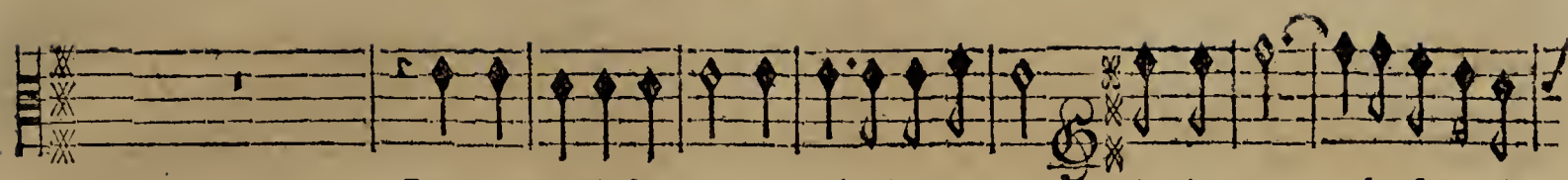
The musical score consists of eight staves. The first four staves contain vocal lines with lyrics. The first staff has a treble clef and a 't' marking. The second and third staves have a bass clef. The fourth staff has a treble clef. The last four staves (5-8) are for keyboard accompaniment, with staves 5 and 6 having a treble clef and staves 7 and 8 having a bass clef. The notation includes various note values, rests, and dynamic markings.

BASSE CONTINUE.

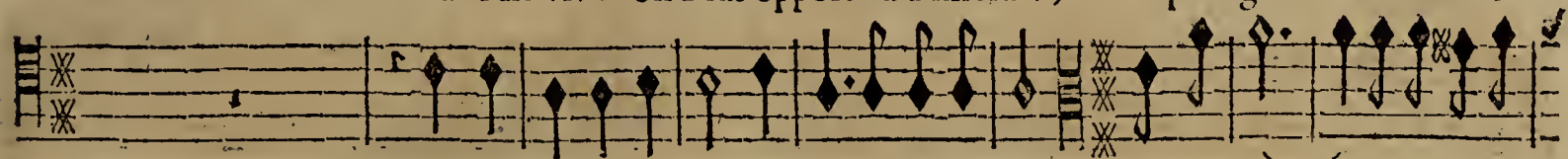


BASSE-CONTINUE.

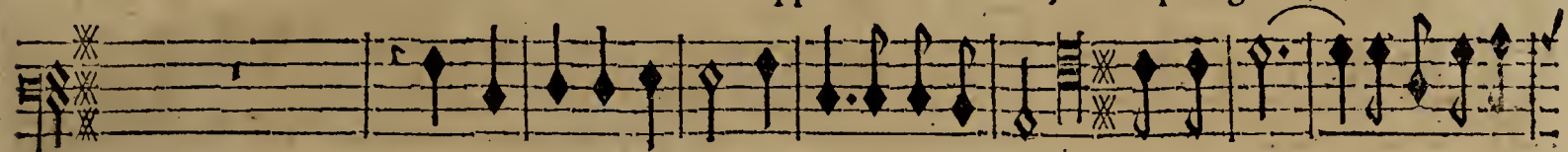




Plus l'Envie à son Bras oppose d'Ennemis, Et plus gran- de fera fa



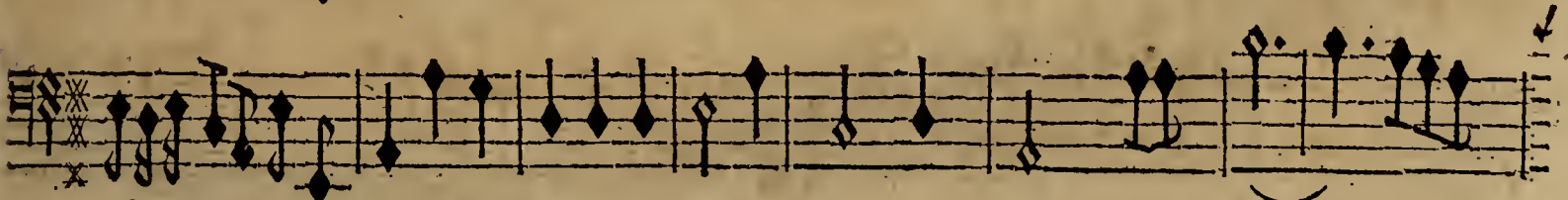
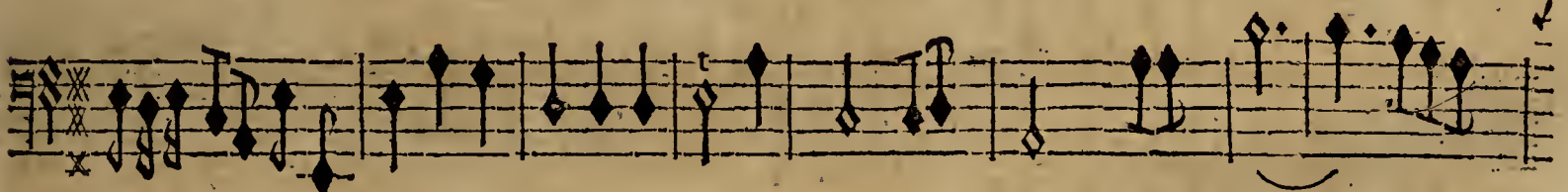
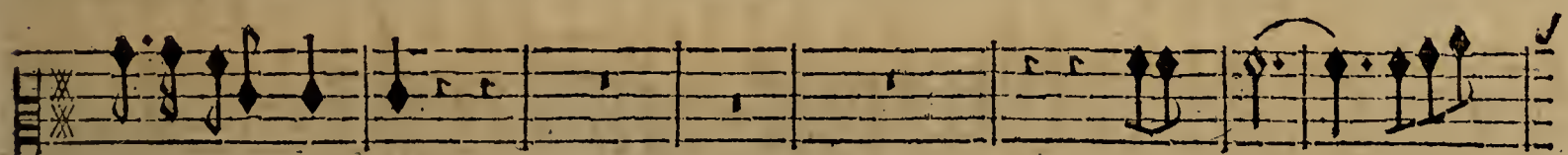
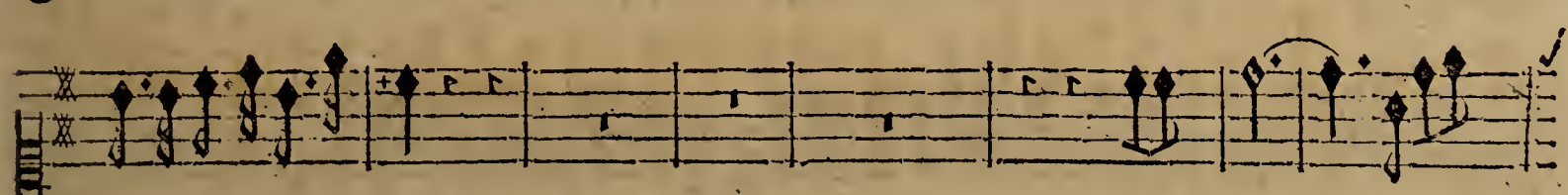
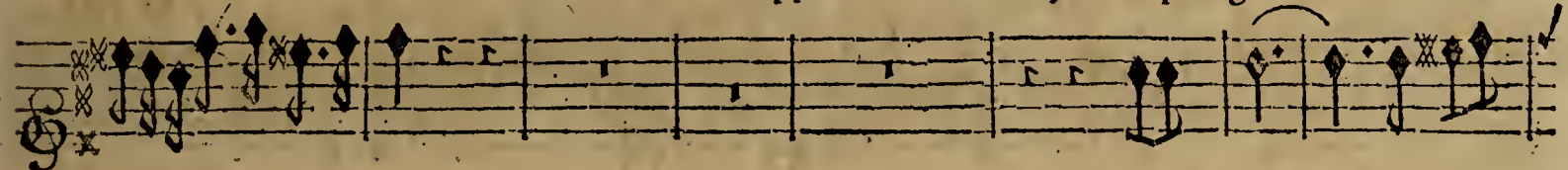
Plus l'Envie à son Bras oppose d'Ennemis, Et plus gran- de fera fa



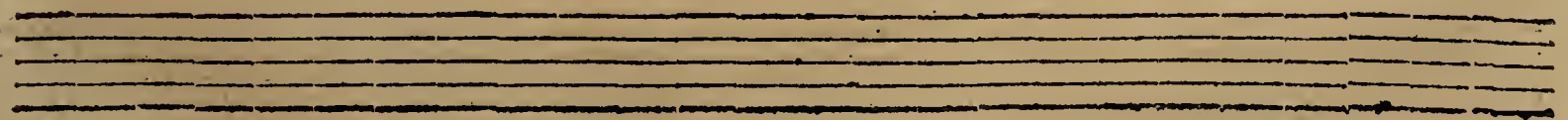
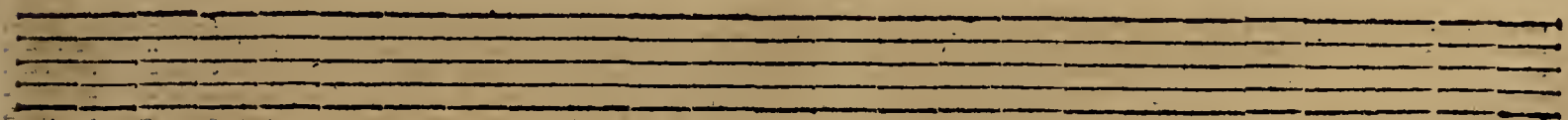
Plus l'Envie à son Bras oppose d'Ennemis, Et plus gran- de fera fa



Plus l'Envie à son Bras oppose d'ennemis, Et plus gran- de fera fa



BASSE-CONTINUE.



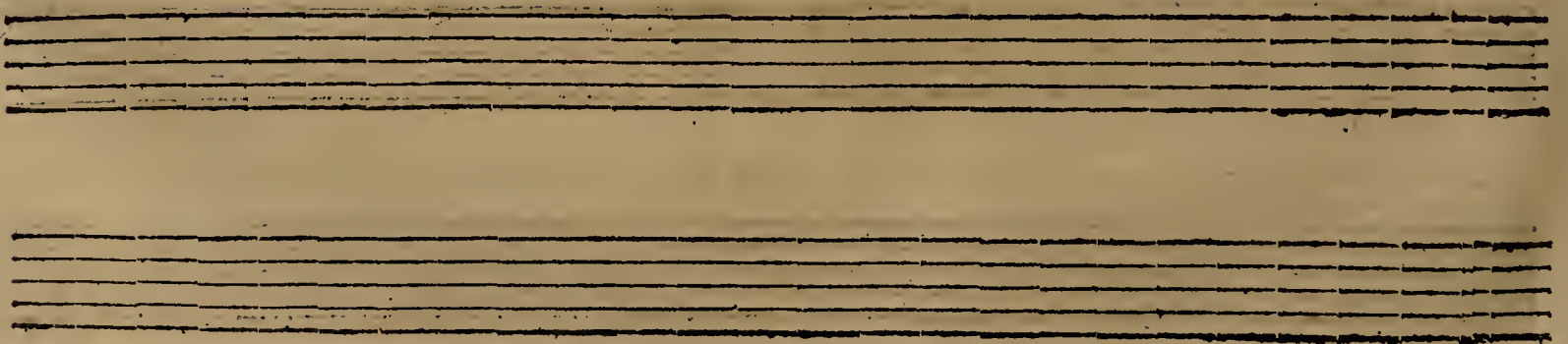
Gloi- re. Et plus

Gloi- re. Et plus

Gloi- re. Et plus

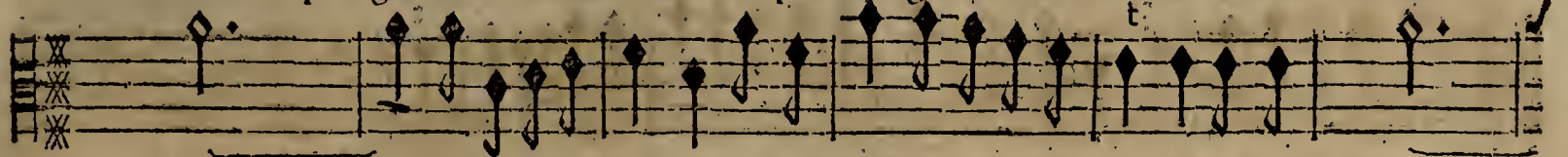
Gloi- re. Et plus

BASSE-CONTINUE.

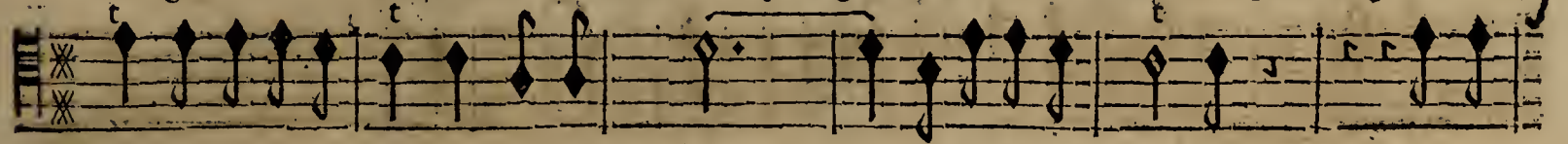




Et plus grande fera fa Gloire. Et plus gran- de fera fa Gloire.



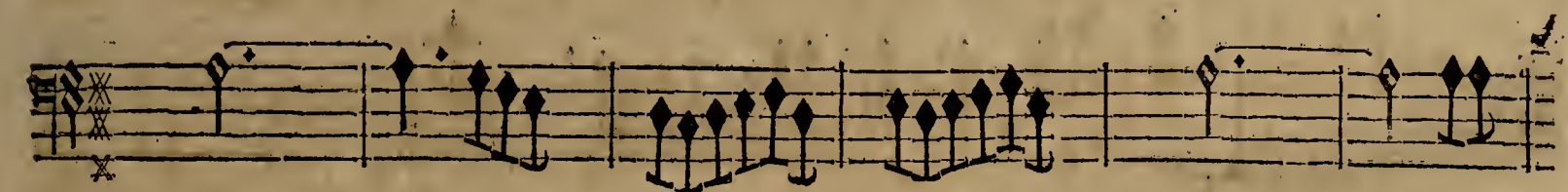
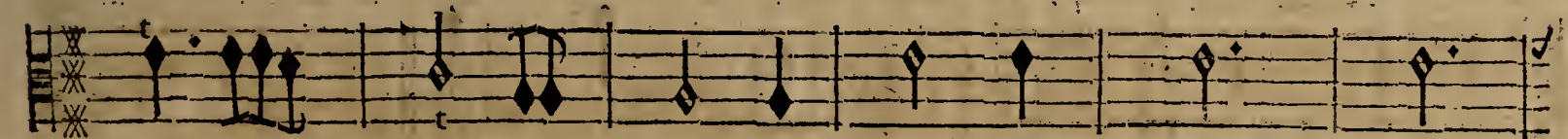
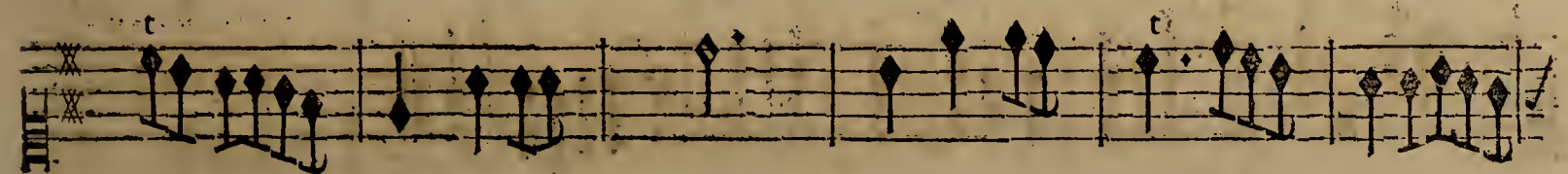
gran- de fera fa Gloire. Et plus grande fera fa Gloire. Et plus gran-



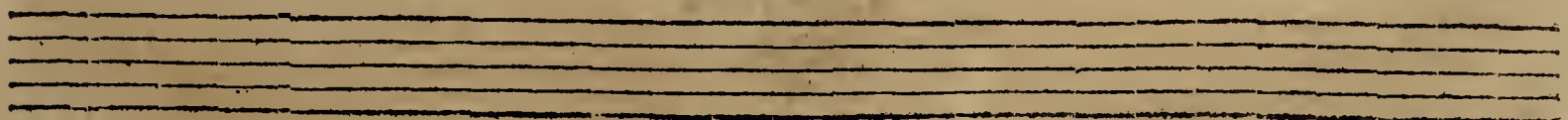
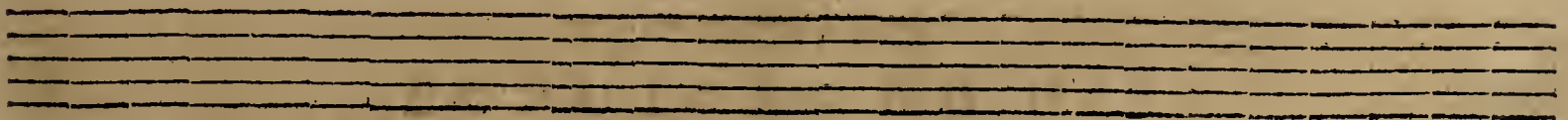
grande fera fa Gloire. Et plus gran- de fera fa Gloire. Et plus



gran- de fera fa Gloi- re. Et plus



BASSE-CONTINUE.



Et plus grande Et plus gran- de fera fa Gloi- re.
 de fera fa Gloire. Et plus gran- de fera fa Gloi- re.
 gran- de Et plus gran- de fera fa Gloi- re.
 gran- de Et plus gran- de fera fa Gloi- re.

BASSE-CONTINUE.

On joue l'ouverture.

FIN DU PROLOGUE.





ORPHEE.

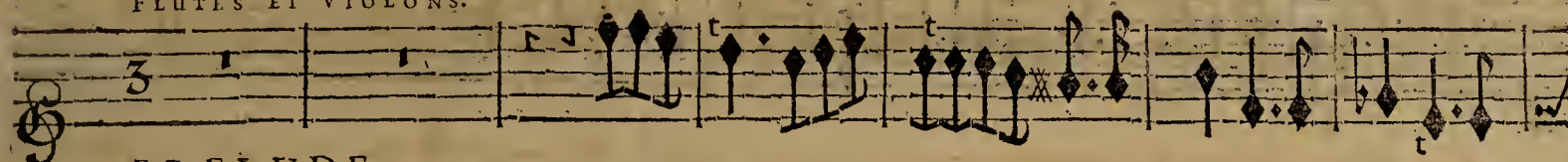
TRAGEDIE.



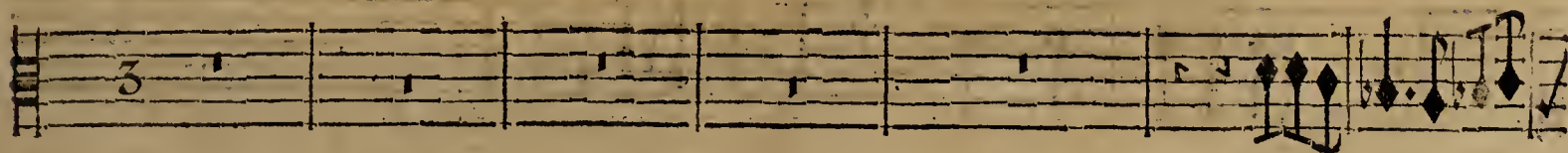
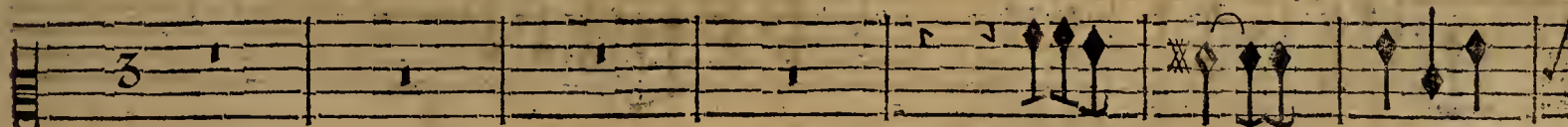
ACTE PREMIER. SCENE PREMIERE.

ORASIE, ISMENE.

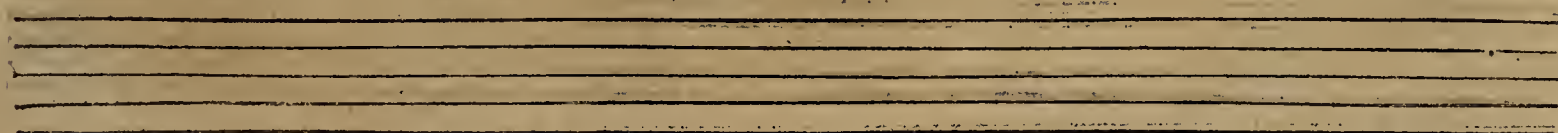
FLUTES ET VIOLONS.



PRELUDE.



BASSE-CONTINUE.



The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a style typical of 18th-century French opera, featuring a mix of eighth and sixteenth notes, often beamed together. There are several accidentals (sharps and naturals) throughout the piece. The system concludes with a double bar line and a repeat sign.

BASSE-CONTINUE.

Four empty musical staves, likely for a second system or for a different instrument.

The second system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues from the first system, with similar notation and a mix of note values. The system concludes with a double bar line and a repeat sign.

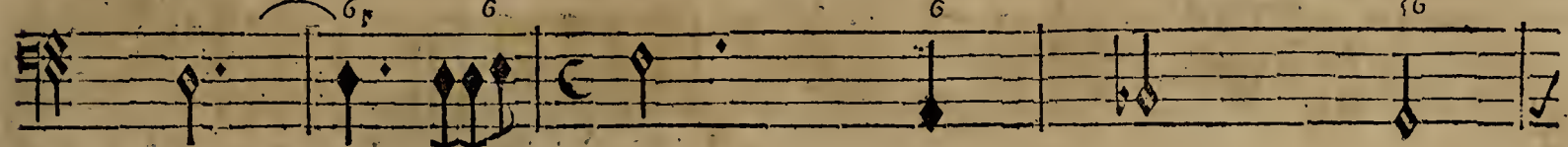
BASSE-CONTINUE.

Four empty musical staves, likely for a second system or for a different instrument.

ORASIE.



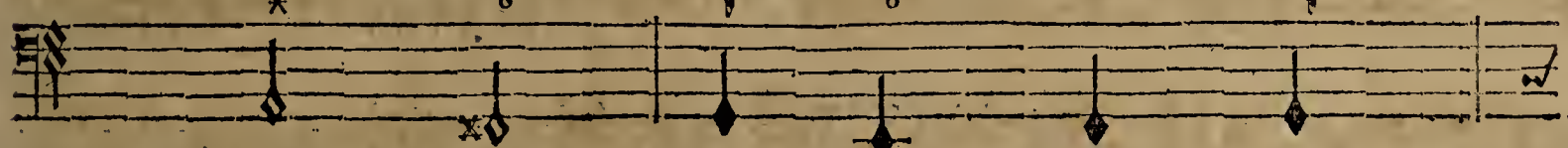
Je me soulage, chere Is- mene, En te decouvrant une peine Dont je ne scaurois pl⁹ gue-



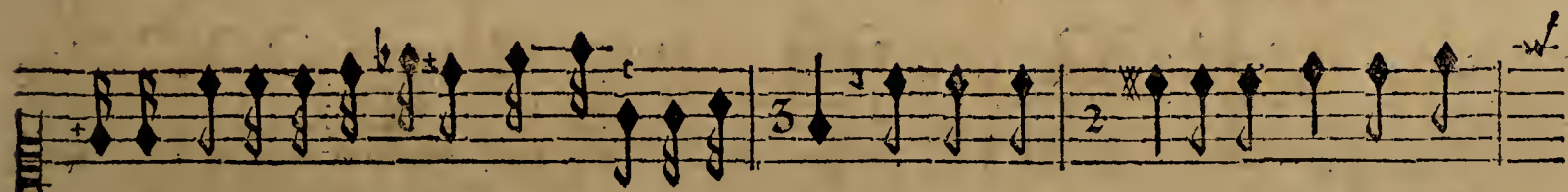
BASSE-CONTINUE.



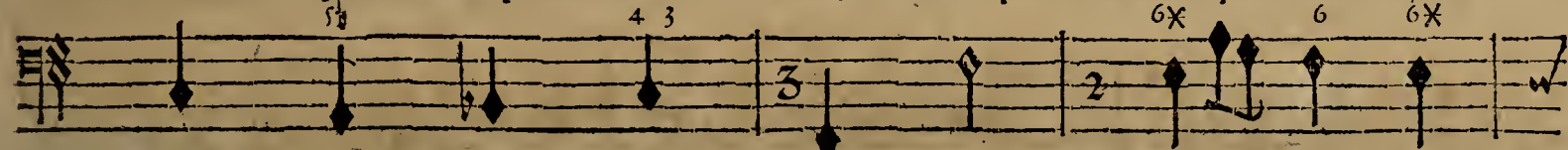
rir, C'est trop voir ma rivale unie avec Orphée, Tandis que dans mon sein ma flâme r'enfer-



BASSE-CONTINUE.



mée Rend cette peine encor plus cruelle à souffrir, D'un sort plus doux reprenons l'espe-



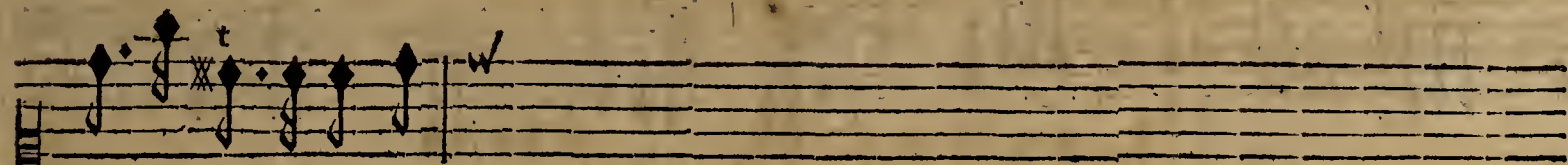
BASSE-CONTINUE.



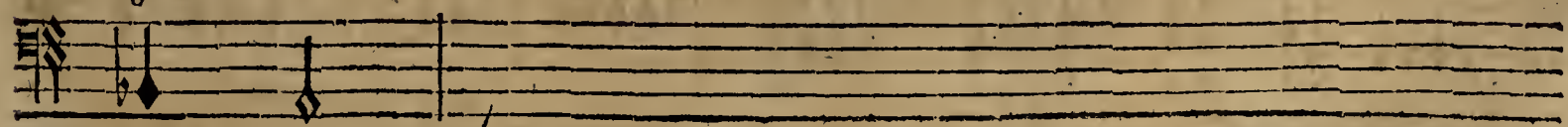
rance, Délivrons-nous d'un obstacle odieux, Euridice habite ces lieux, Elle y va rencon-



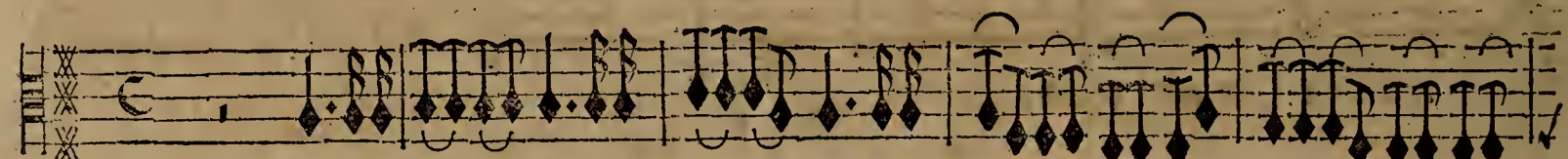
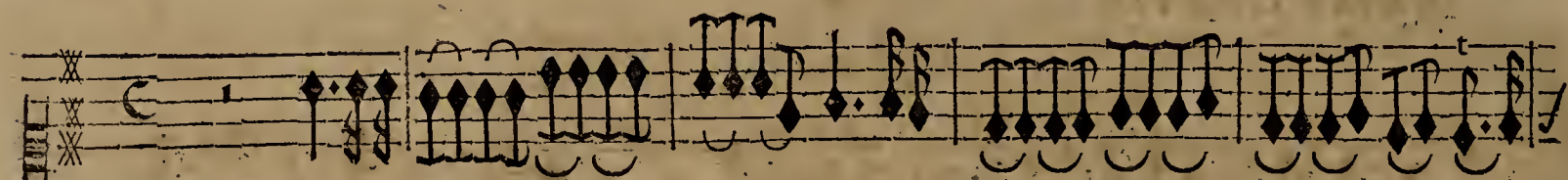
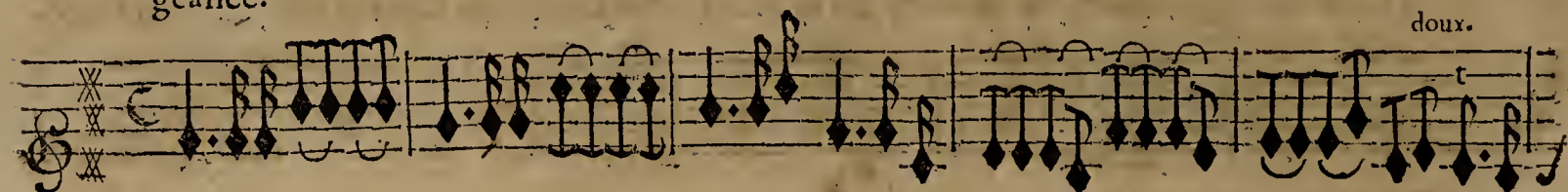
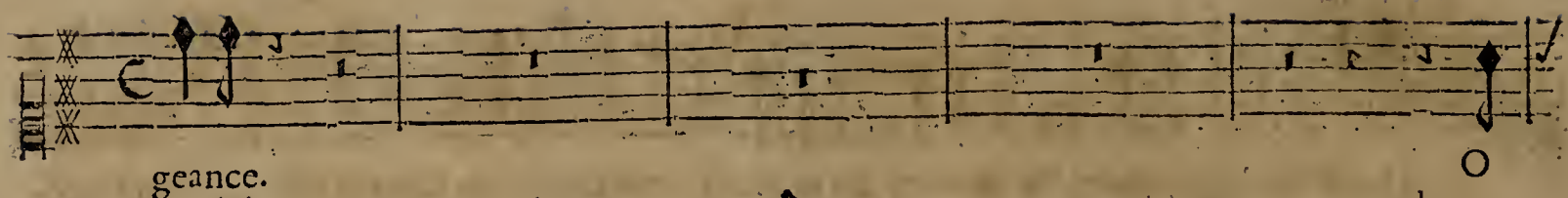
BASSE-CONTINUE.



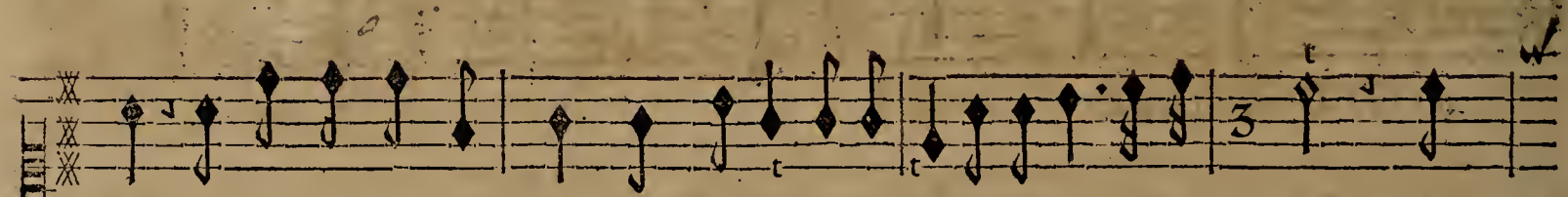
trer sa perte & ma ven-



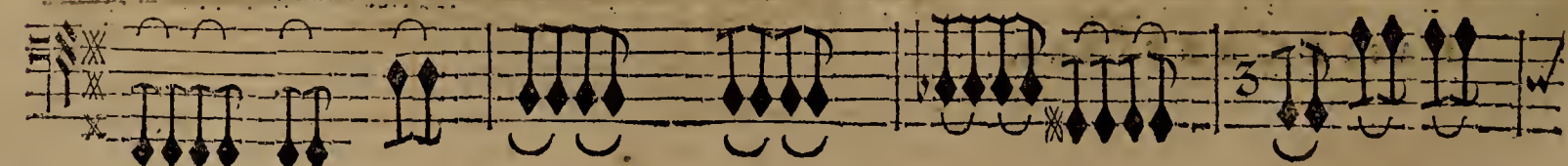
BASSE-CONTINUE.



BASSE-CONTINUE.



toy qu'un charme plein d'horreur Viét d'instruire en secret à servir ma fu- reur, Sér-



BASSE-CONTINUE.

TRAGEDIE.

61

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of several measures of music, featuring various note values including eighth and sixteenth notes, as well as rests. There are several 'X' marks above the staff, likely indicating specific notes or fingerings. The system ends with a double bar line.

The first system of the musical score for 'The Merry Song' consists of a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The system ends with a double bar line.

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of several measures, each containing multiple notes, some of which are beamed together. The notes are primarily eighth and sixteenth notes, with some quarter notes. The system ends with a double bar line.

A single line of handwritten musical notation on a five-line staff. The notation includes a treble clef at the beginning, followed by a series of notes and rests. The notes are written in a historical style, with some featuring diamond-shaped heads. The staff is divided into measures by vertical bar lines. The notation is written in black ink on aged, slightly discolored paper.

BASSE CONTINUE.

BASSE-CONTINUE.

ISMENE.

D'Orphée Apollon est le pere, Mais il languit dans le re- pos, Et les Arts

BASSE-CONTINUE.

qu'on voit luy plaire Ne sont pas ceux des Heros. Et les Arts qu'on voit luy plaire

BASSE-CONTINUE.

ORASIE.

Ne sont pas ceux des Heros. J'entens la Gloire qui mur- mure, Mais se choisit-

BASSE-CONTINUE.

on son vainqueur? J'entends la Gloire qui mur. mure, Mais se choisit-on son vain-

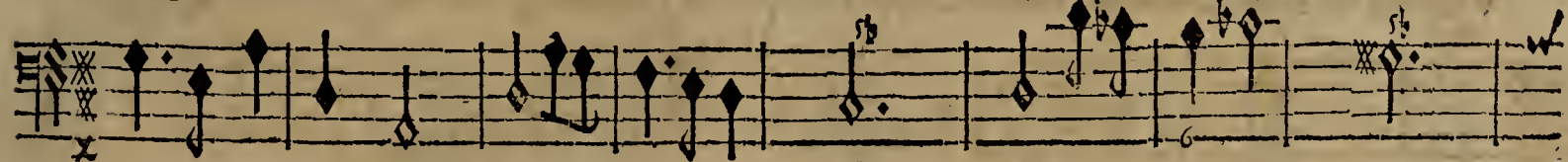
BASSE-CONTINUE.

queur! Il charme toute la nature, Il charme toute la nature, T'estonnes-

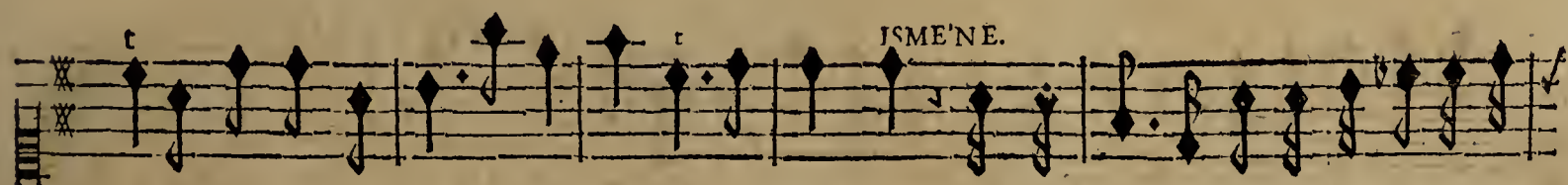
BASSE-CONTINUE.



tu qu'il ait charmé mon cœur? Il charme toute la nature, Il charme toute la na-



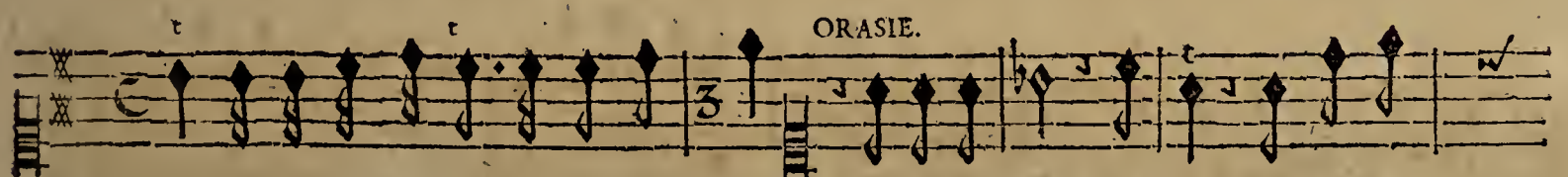
BASSE-CONTINUE.



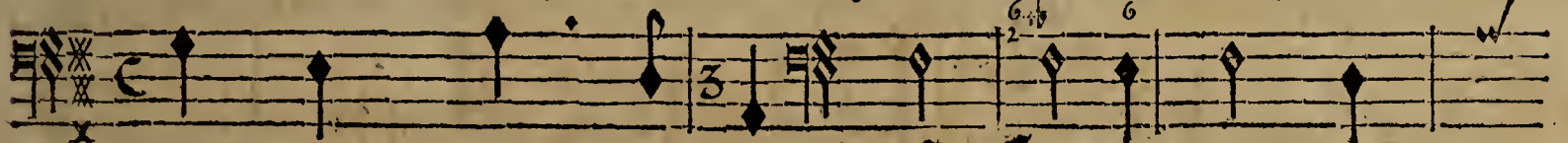
ture, T'estonnes-tu qu'il ait charmé mon cœur? Eh! pourquoy donc souffrir un hymen si con-



BASSE-CONTINUE.



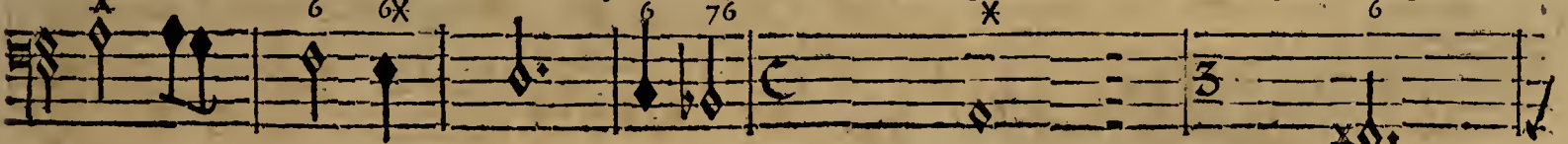
traire A vostre espoir le plus char-mant? Je me flattois, hélas! trop vaine-



BASSE-CONTINUE.



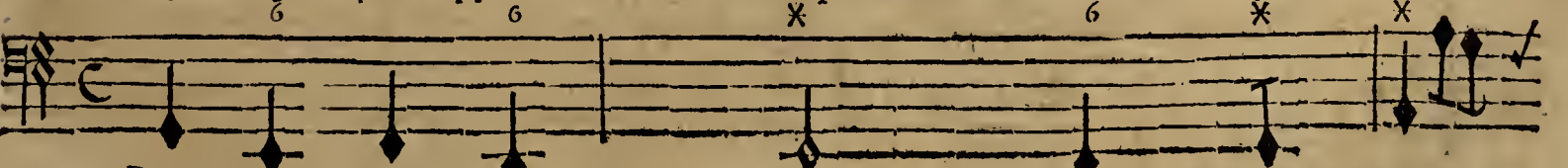
ment D'y trouver le secours d'un dépit salu- taire. Ah! que ne faisiez- vous plutôt agir mes



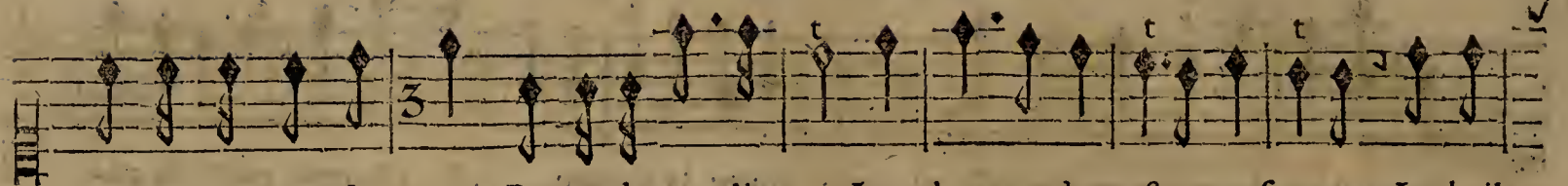
BASSE-CONTINUE.



soins, Afin qu'Orphée apprît du moins Tout ce qu'en sa faveur vostre amour pouvoit faire,



BASSE-CONTINUE.



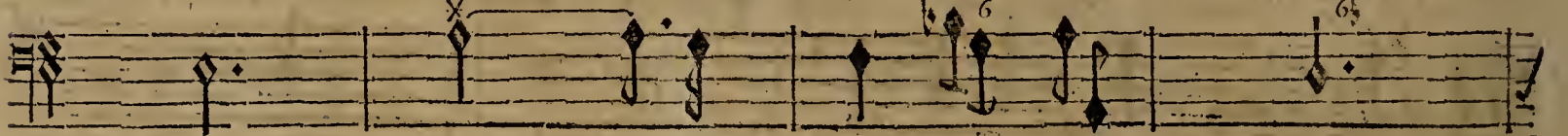
Veuve d'un Roy fa- meux, Rèyne de ces climats, Les charmes de vostre personne, Le bril-



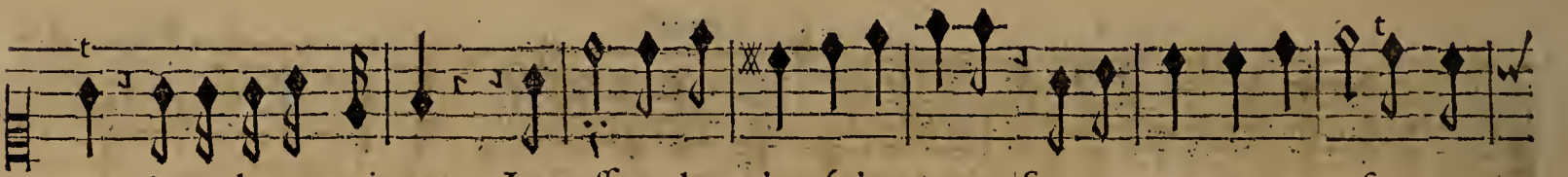
BASSE-CONTINUE.



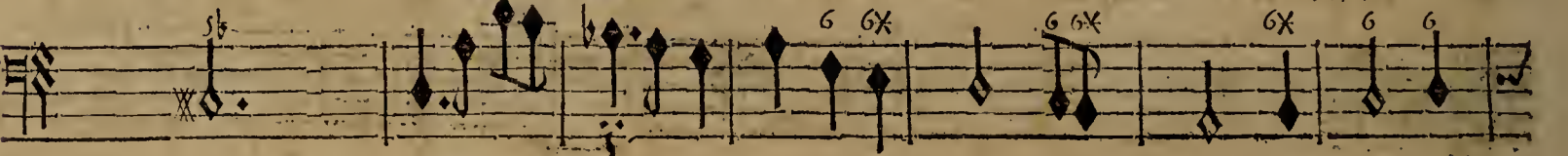
lant de vostre couronne, N'estoit-ce pas pour luy d'ass z puissans appas? Tu parles de l'a-



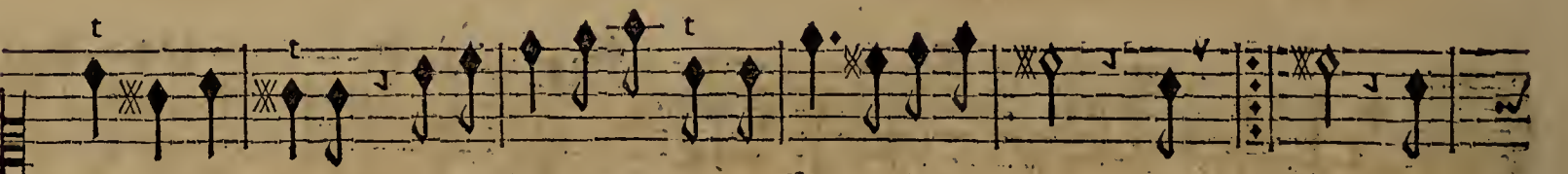
BASSE-CONTINUE.



mour, & ne le connois pas. Les offres les plus éclatantes Sur un cœur prevenu sont tou-



BASSE-CONTINUE.



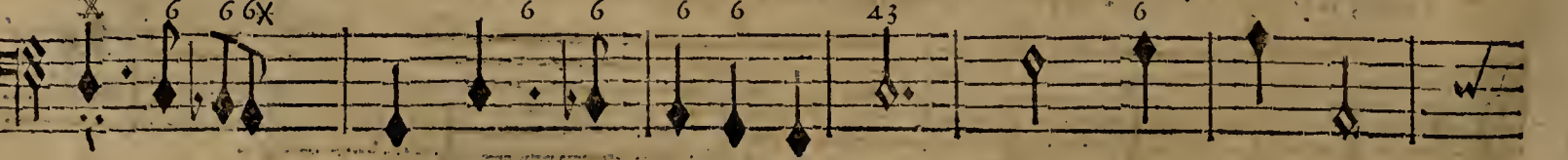
jours impuissantes, La raison vainement s'efforce de parler; Les Ier; Il



BASSE-CONTINUE.



brûle dans l'instant mesme D'aller revoir ce qu'il ai- me, Et de luy tout immo-



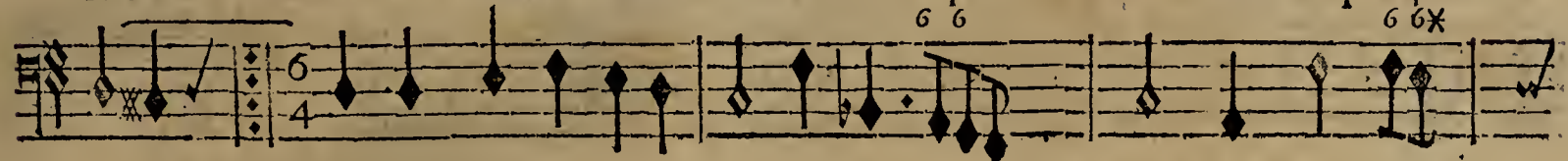
BASSE-CONTINUE.

ACTE PREMIER.

65



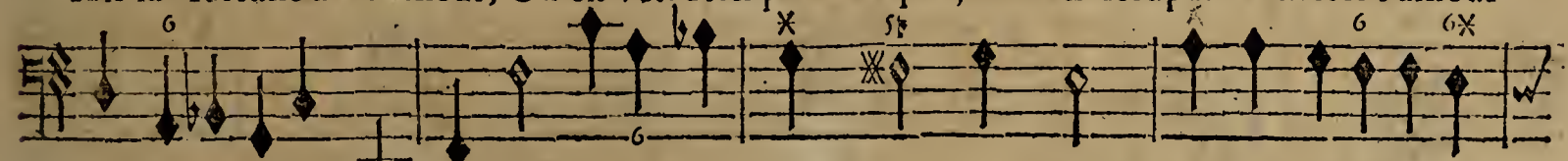
ler. II. ler. Si l'on voit des amans dont l'ame peu commune Immoie quelque



BASSE-CONTINUE



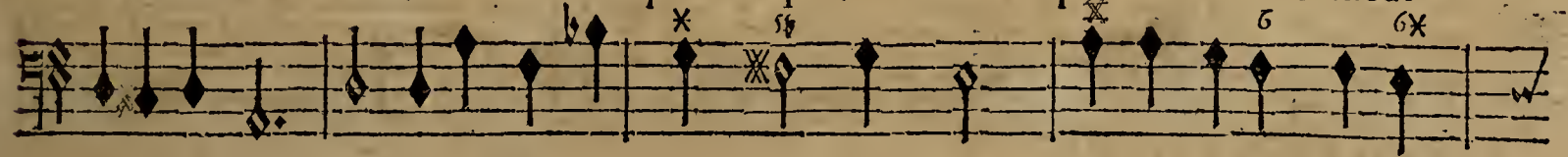
fois la fortune à l'amour; On en voit bien plus chaque jour Sans scrupule immoler l'amour



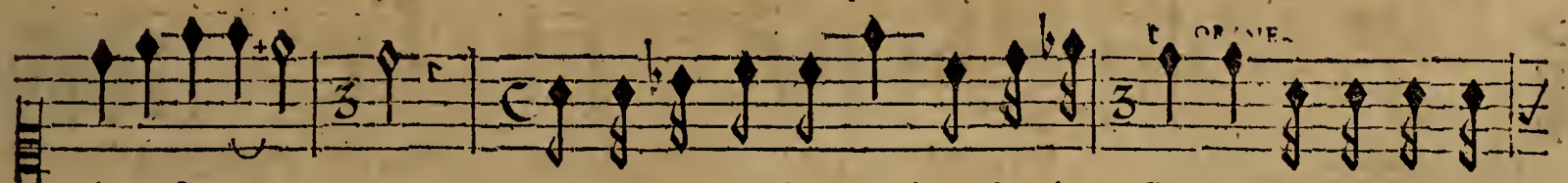
BASSE-CONTINUE.



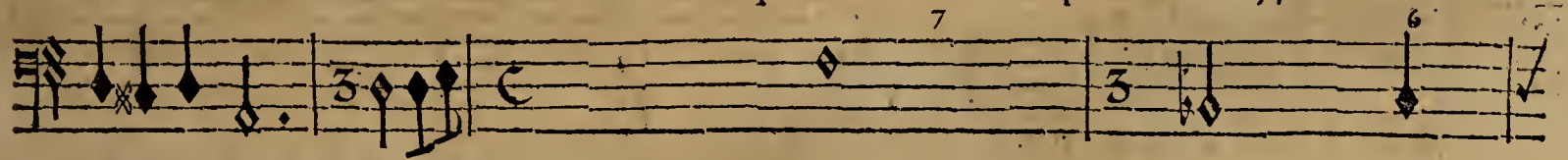
à la fortune. On en voit bien plus chaque jour Sans scrupule immoler l'amour



BASSE-CONTINUE.



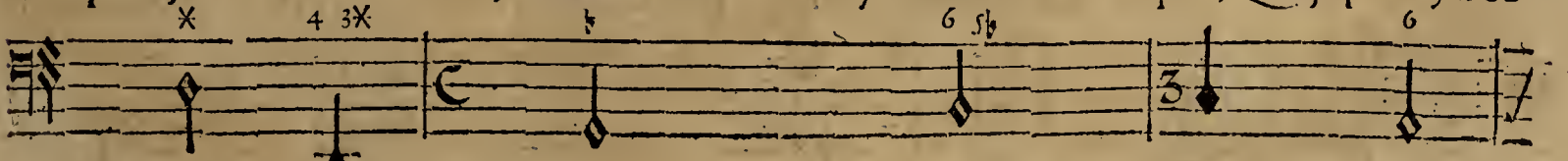
à la fortune. C'est rarement qu'un Thrône est mépri- sé. Non, je connois Or-



BASSE-CONTINUE.



phée, il eût tout refu- sé, Son amour satisfait luy tient lieu d'un Empire, Que je prevoy d'ob-



BASSE-CONTINUE.

stacle au bien que je desire; Et du crime où l'amour malgré moy me conduit, Que sçay-je si ja-

BASSE-CONTINUE.

mais je recevray le fruit? Dieux! quelle peine à ma peine est e- gale! Que je vous

BASSE-CONTINUE.

plains! Mais forttons de ces lieux Y voulez-vous trouver vostre Ri- vale? Non m'en preservet les

BASSE-CONTINUE.

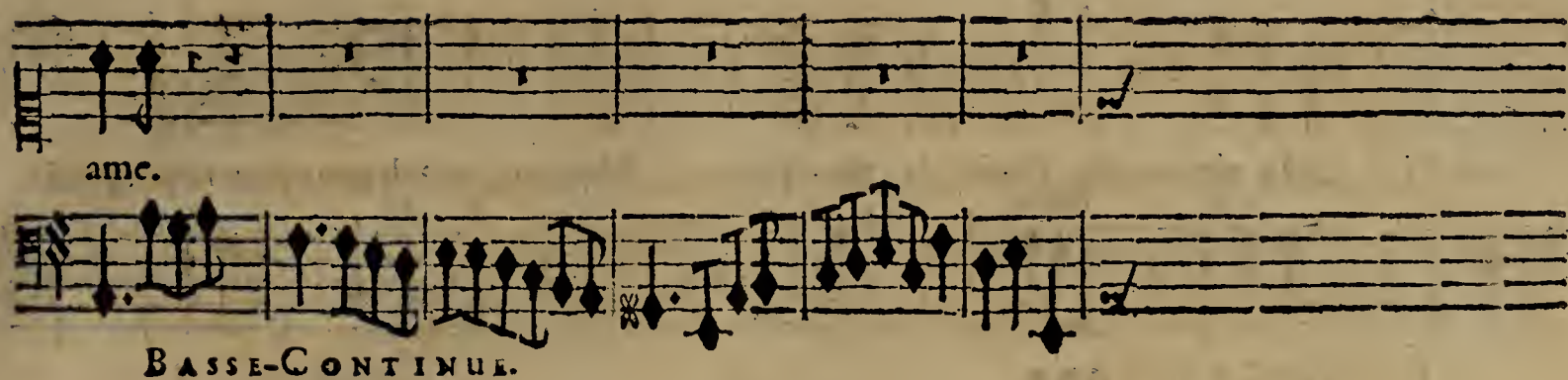
Dieux! Si route-fois Orphée... Il vient. laisse à ma flâme... Par cent raisons plustost sôgez à l'évi-

BASSE-CONTINUE.

ter. Ismène malgré moy je me sens arre- ster, Cachons luy seulement le trouble de mon

BASSE-CONTINUE.

ame.



BASSE-CONTINUE.

SCENE II.

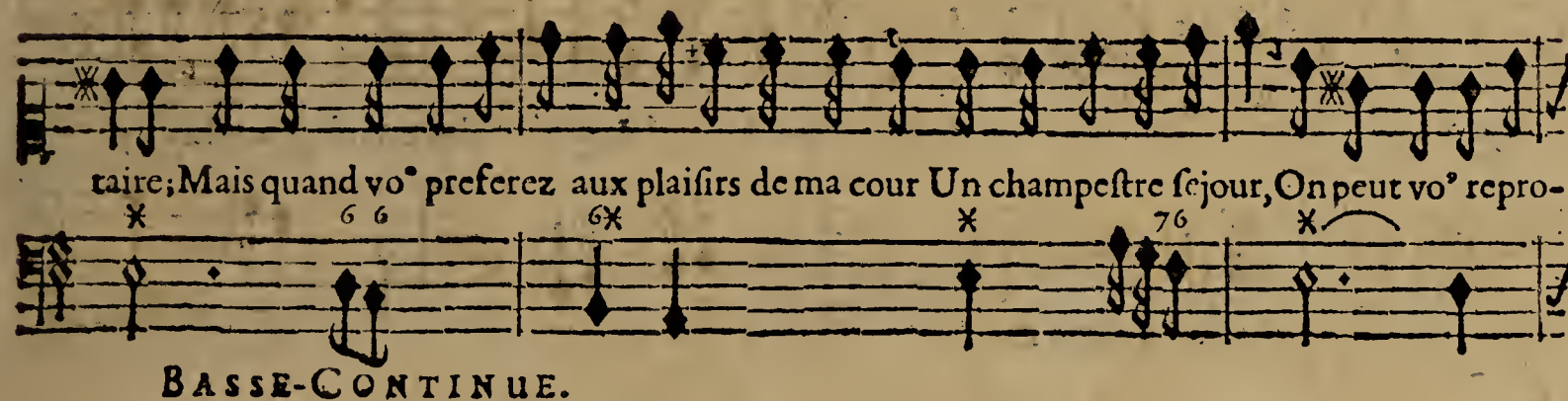
ORASIE, ORPHE'E.

ORASIE.



Le desir du repos, & la beauté du jour M'ont fait ve- nir dans ce lieu foli-

BASSE-CONTINUE.



taire; Mais quand vo' preferez aux plaisirs de ma cour Un champestre sejour, On peut vo' repro-

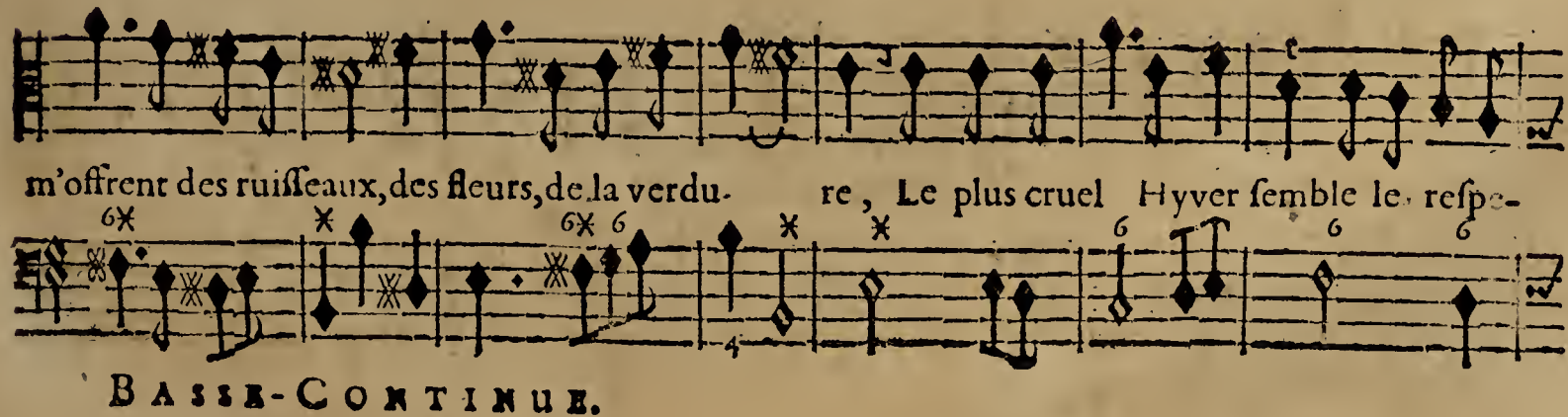
BASSE-CONTINUE.

ORPHE'E.



cher que c'est trop vous y plai- re. Je chers ces beaux lieux, j'ay peine à les quitter, Ils

BASSE-CONTINUE.



m'offrent des ruisseaux, des fleurs, de la verdu- re, Le plus cruel Hyver semble le respe-

BASSE-CONTINUE.

ter, Et le Ciel y répand sa clarté la plus pure Eh pourquoy? eh pourquoy ne pas profi-

BASSE-CONTINUE.

ter De ces faveurs de la Nature? Eh pourquoy? eh pourquoy ne pas profiter De ces fa-

BASSE-CONTINUE.

ORASIE.

veurs de la Nature? Vous ne nous dites pas leurs charmes les plus grands, Eurydice s'y

BASSE-CONTINUE.

ORPHE'E.

plaist, en faut-il d'avantage? Les Nymphes de ce voisinage L'amusent chaque

BASSE-CONTINUE.

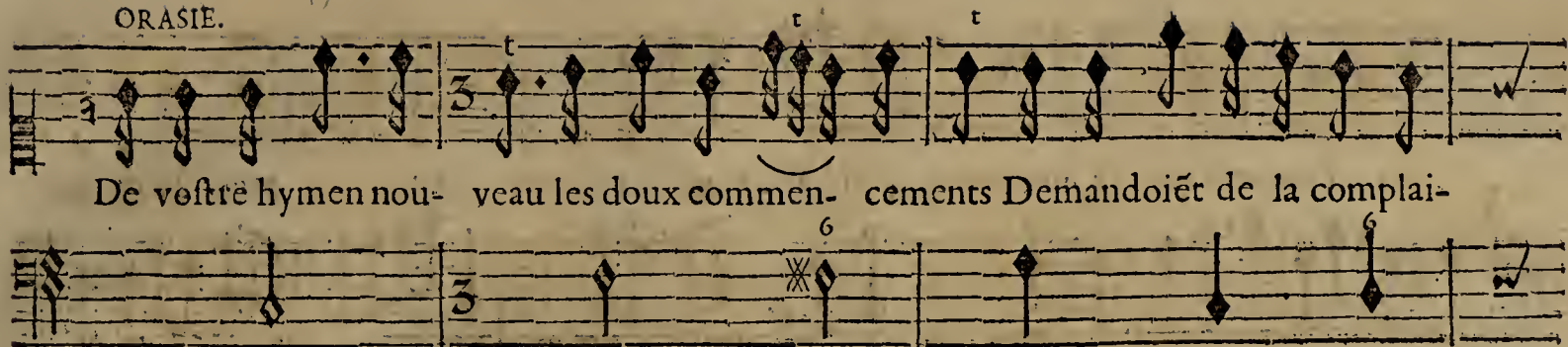
jour par leur jeux différents, A demeurer encor leur amitié l'engage.

BASSE-CONTINUE.

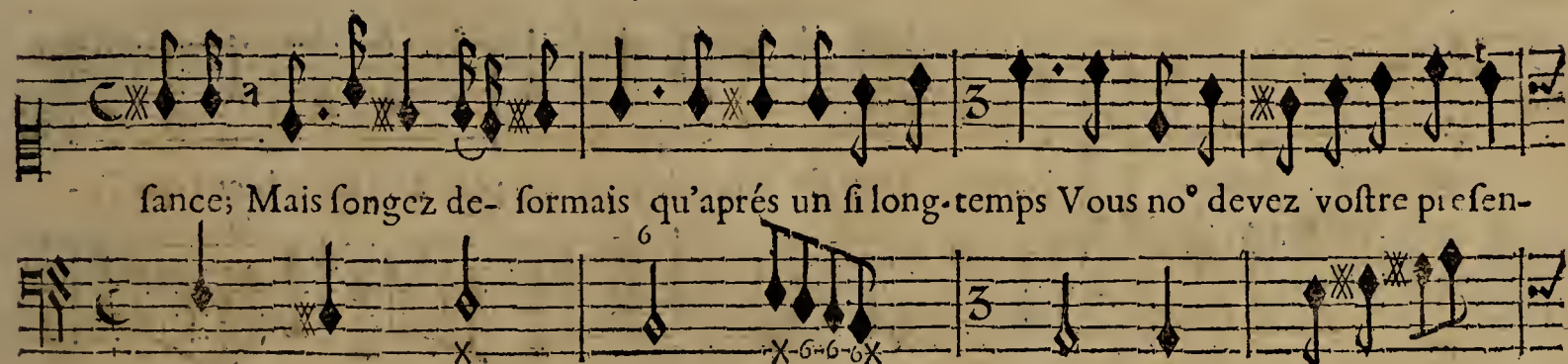
ACTE PREMIER.

69

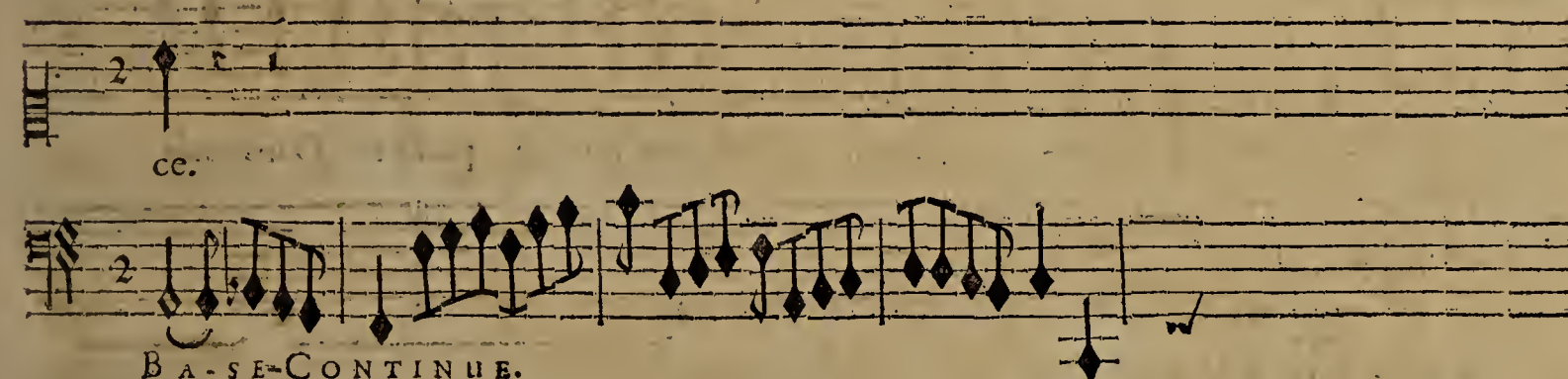
ORASIE.



BASSE-CONTINUE.



BASSE-CONTINUE.

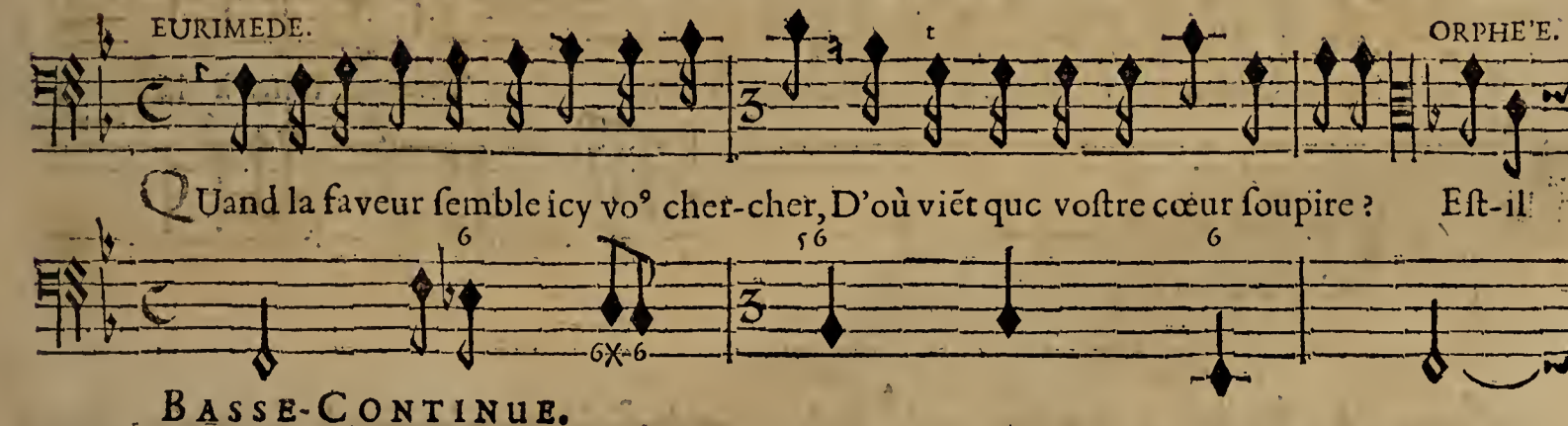


BASSE-CONTINUE.

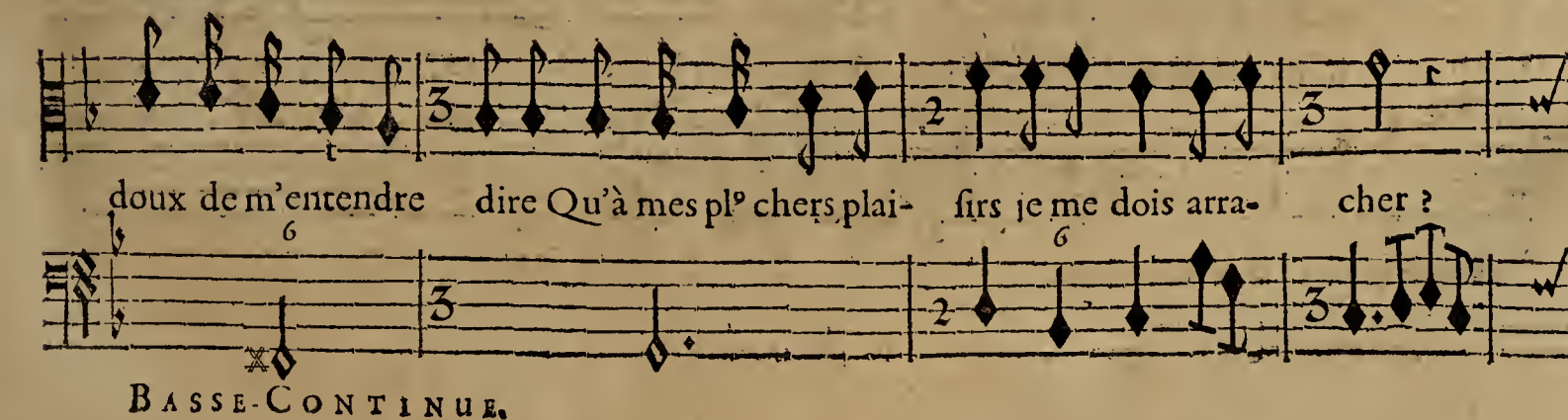
SCENE III. EURIMEDE, ORPHE'E.

EURIMEDE.

ORPHE'E.



BASSE-CONTINUE.



BASSE-CONTINUE.

La faveur souvent importune, L'esclavage l'a fuit de prés. prés. Je ne de-

BASSE-CONTINUE.

manderois, hélas! à la Fortune Que de pouvoir jouir en paix Des seuls biens que l'a-

BASSE-CONTINUE.

mour m'a faits. Je ne de- faits. Cette félicité parfaite Dans une

BASSE-CONTINUE.

Cour qui vous souhaite, Perdroit-elle de ces attrait? Trop de soins à la

BASSE-CONTINUE.

Cour rendent les cœurs distraits, On aime mieux dans la retrai- te; Icy tous mes mo-

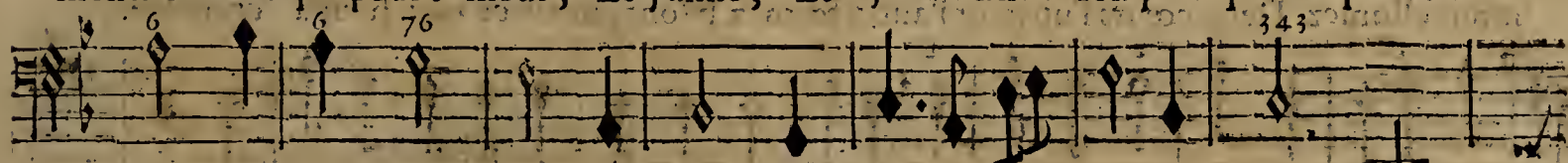
BASSE-CONTINUE.

ACTE PREMIER.

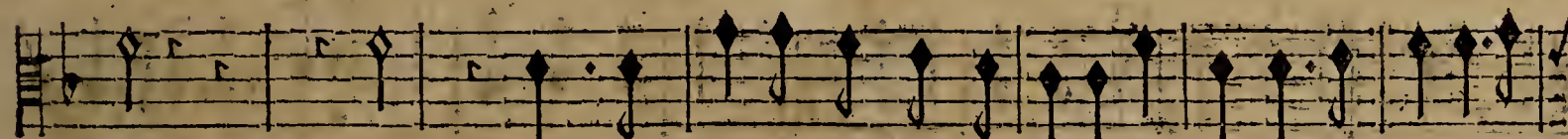
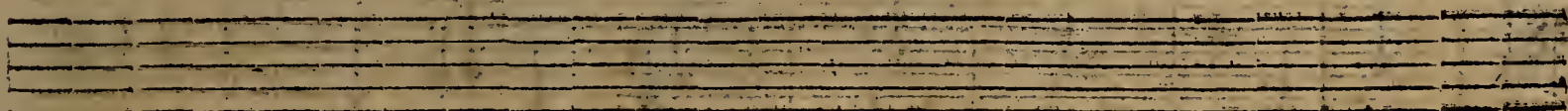
71



ments ne sont que pour l'amour, Et j'aime, Et j'aime mille fois plus que le premier



BASSE-CONTINUÉ,



jour. Non, non, l'hymen ne vient point éteindre Les feux par l'amour allu-



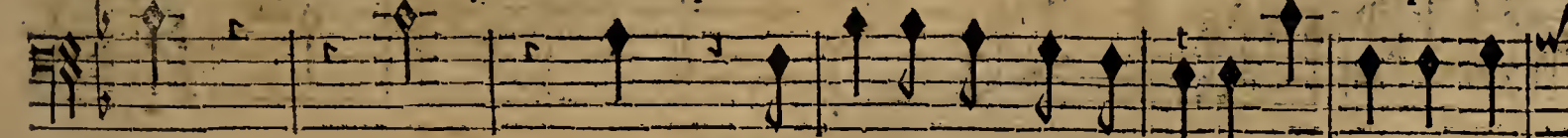
Non, Non, l'hymen ne viét poit éteindre Les feux Les feux par l'amour allu-



BASSE-CONTINUÉ.



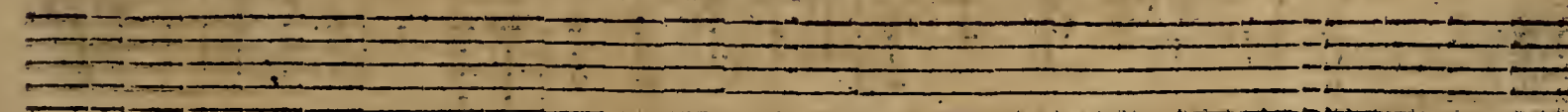
mez. Non, Non, l'hymen ne vient point é- teindre Les feux Les feux par l'a-



mez. Non, l'hymen ne vient point éteindre Les feux par l'a-



BASSE-CONTINUÉ.

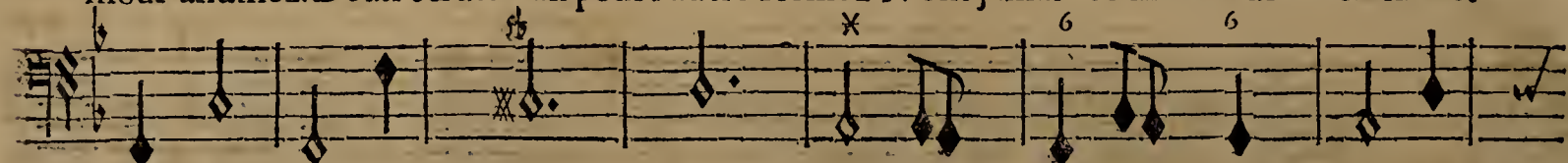




mour allumez. Deux cœurs l'un pour l'autre formez N'ont jamais ce mal-heur à craindre.



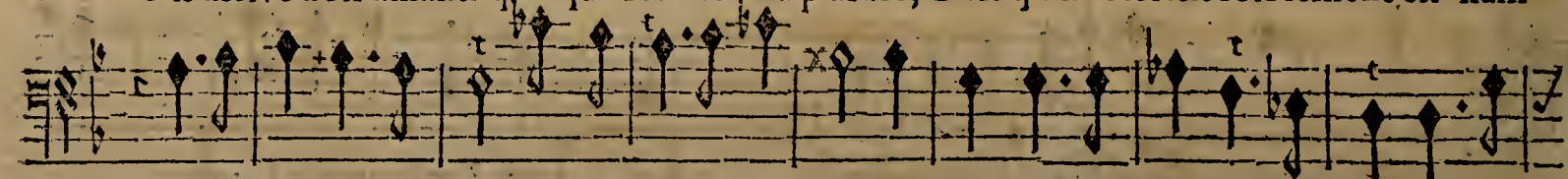
mour allumez. Deux cœurs l'un pour l'autre formez N'ont jamais ce mal-heur à craindre.



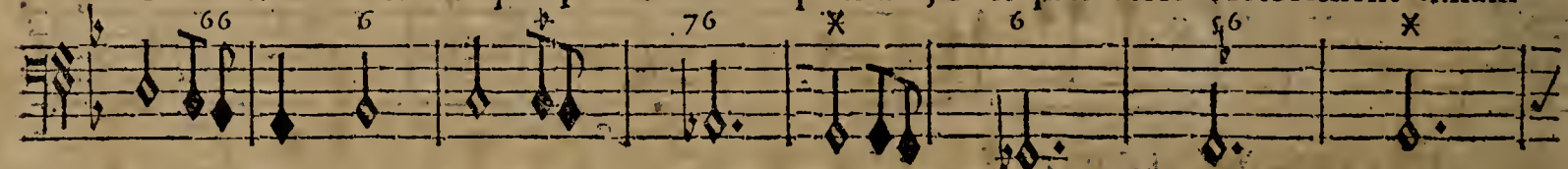
BASSE-CONTINUE.



S'il arrive aux amants quelque fois de s'en plaindre; C'est qu'ils étoient foiblement en-flam-



S'il arrive aux amants quelque fois de s'en plaindre, C'est qu'ils étoient foiblement enflam-



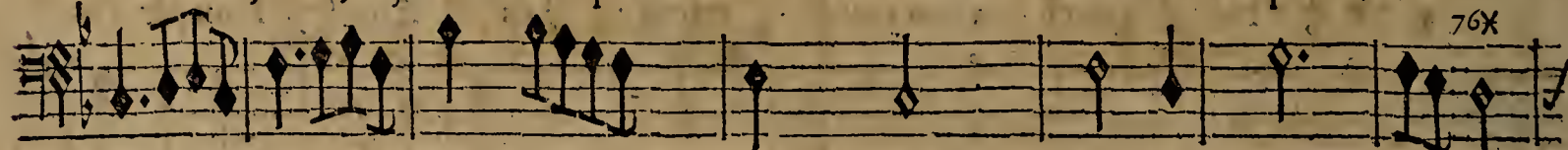
BASSE-CONTINUE.



mez. Non, Non, l'hymen ne vient point éteindre Les feux par l'amour allu-



mez. Non, Non, l'hymen ne vient point éteindre Les feux Les feux par l'amour allu-



BASSE-CONTINUE.



mez. Non, Non, l'hymen ne vient point éteindre Les feux Les feux par l'amour allu-

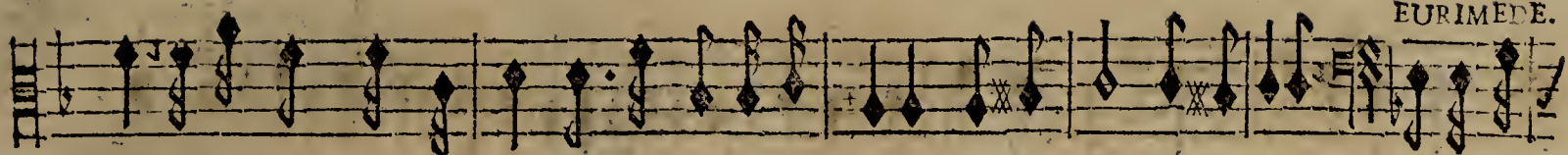


mez. Non, Non, l'hymen ne vient point éteindre Les feux par l'amour allu-



BASSE-CONTINUE.

EURIMEDE.



mez. Cependant vous sçavez-quelle peine secrete Tient mon ame inquiete. Vostre cha-



mez.

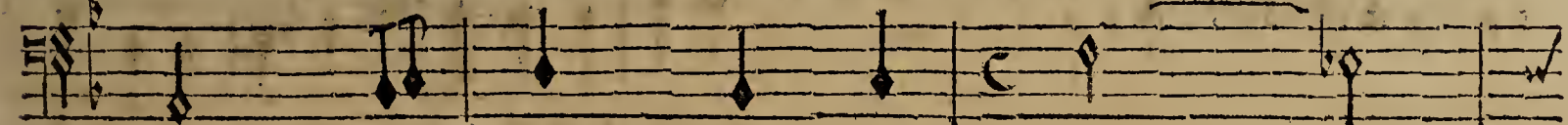


BASSE-CONTINUE.

ORPHE'E.



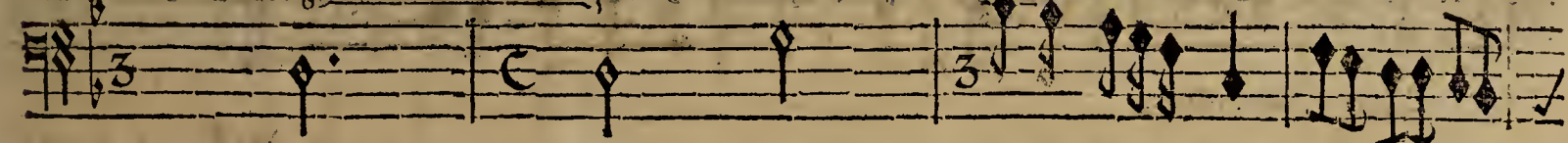
grin vous presse-t'il toujours De quitter pour jamais la Thrace? Un noir pressenti-



BASSE-CONTINUE.



ment sans cesse m'y me- nace, Je veux par mon dé- part en terminer le cours. Je pré-



BASSE-CONTINUE.



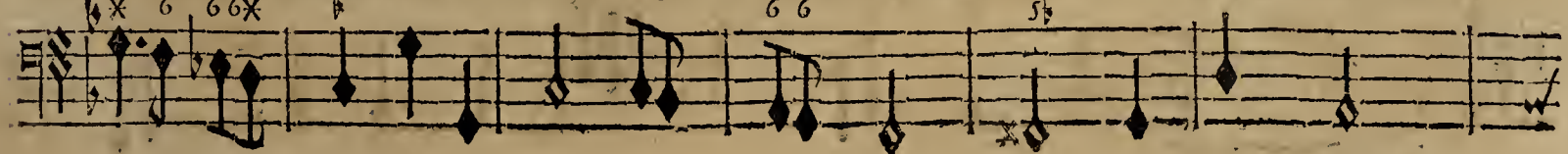
tens habiter la Grèce, Me faire une retraite aux rives du Permesse, Y cultiver les



BASSE-CONTINUE.



Arts que je tiens d'Apollon, Y regarder de loin le sort & ses caprices, et faire



BASSE CONTINUE.

K

EURIMEDE.

toutes mes délices De ma chere Eurydice. & du Sacré Val- lon. Vous quitte-

6 6 6 7 6 7 5b 6

BASSE-CONTINUE.

ORPHEE.

rez vostre pa- trie? Eh! bien s'il faut que je vous le confie; Mon cœur revere Bac-

6 5b 6 6x 5 6

BASSE-CONTINUE.

chus, Mais je deteste l'abus De ces Festes odieuses, Où l'on voit... je me

3 8 3 8 6

BASSE-CONTINUE.

tais, je n'en ay que trop dit, Et que trop irrité l'esprit De nos Bacchantes furi-

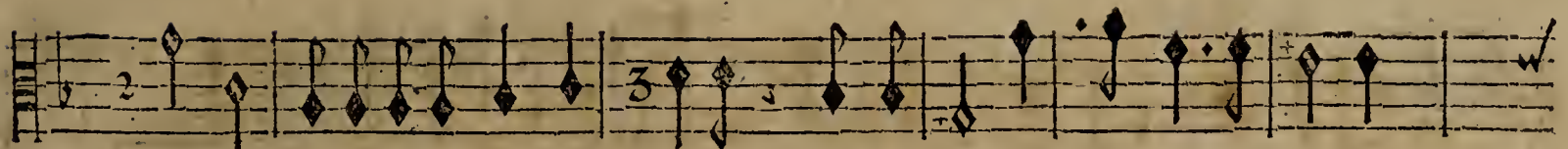
3

BASSE-CONTINUE.

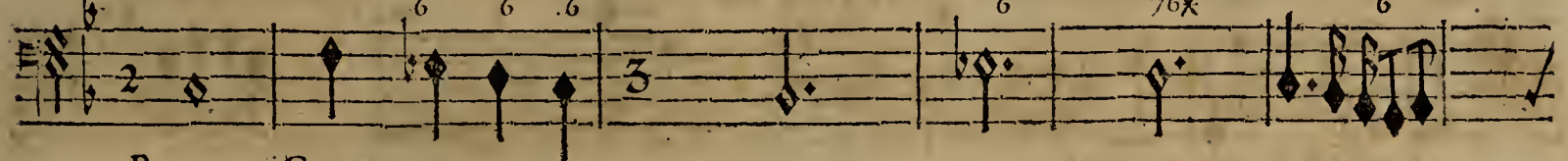
euses. Livreray-je Euri-dice au danger de ces Mœurs: Non, je la dois sauver de pareilles hor-

6 5b

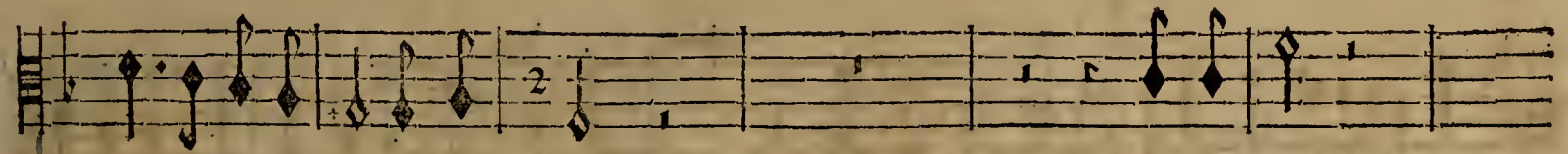
BASSE-CONTINUE.



reurs; Mais je ne la voy point pa- roistre, Je l'attens, & je sens renaître

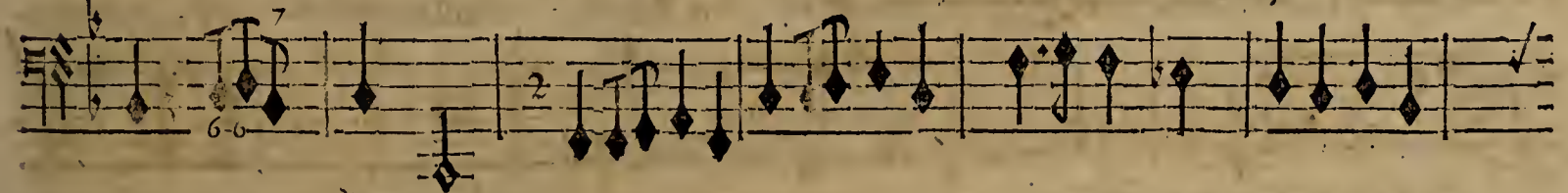


BASSE-CONTINUE.

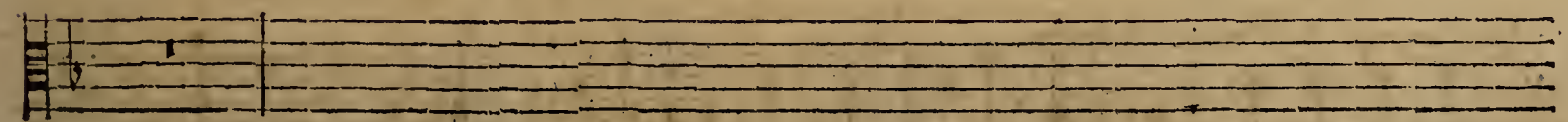


toutes mes secrettes ter- reurs.

La voicy.



BASSE-CONTINUE.



SCENE IV.

ORPHEE, EURYDICE.



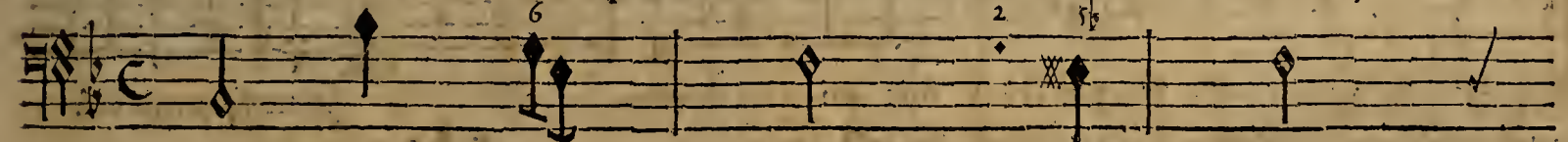
BASSE-CONTINUE.



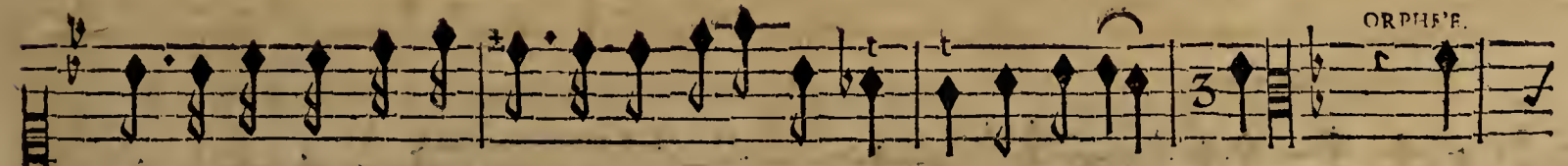
QU'en ces lieux mon ame impatiente Brusloit de vous voir arriver!

EURYDICE.

Si j'avois



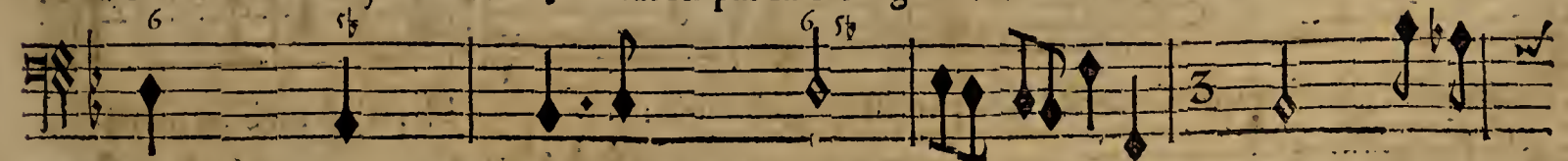
BASSE-CONTINUE.



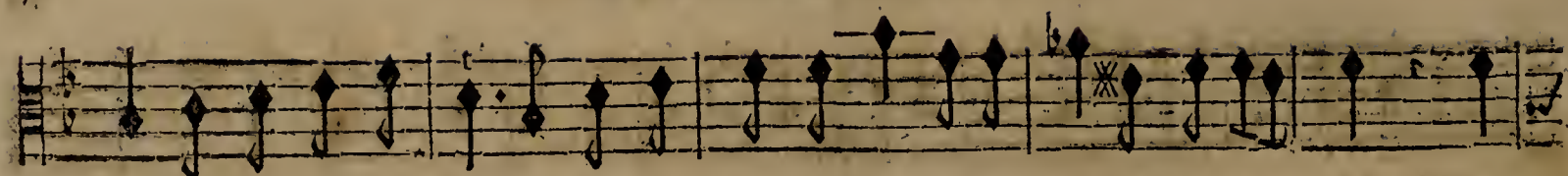
creu sitost vous y trouver Je n'aurois pas fait languir vostre atten- te.

ORPHEE.

Eh!



BASSE-CONTINUE.



quoy? ne sçavez-vous pas Que mon amour ne peut soutenir vostre absen- ce? Eh



BASSE-CONTINUE.



quoy ne sçavez-vous pas Que mon amour ne peut soutenir vostre absen- ce? Et que par-



BASSE-CONTINUE.



tout où vous portez vos pas Il les fuit ou les devan- ce. Et que par-



BASSE-CONTINUE.



tout où vous portez vos pas Il les fuit ou les devan- ce. Je ne sçauois blâ-



BASSE-CONTINUE.



mer ce grand empressement, Il me paroist trop aimable: ble: C'est un bien inesti-



BASSE-CONTINUE.

EURIDICE.



tout où vous portez vos pas Il les fuit ou les devan- ce. Je ne sçauois blâ-



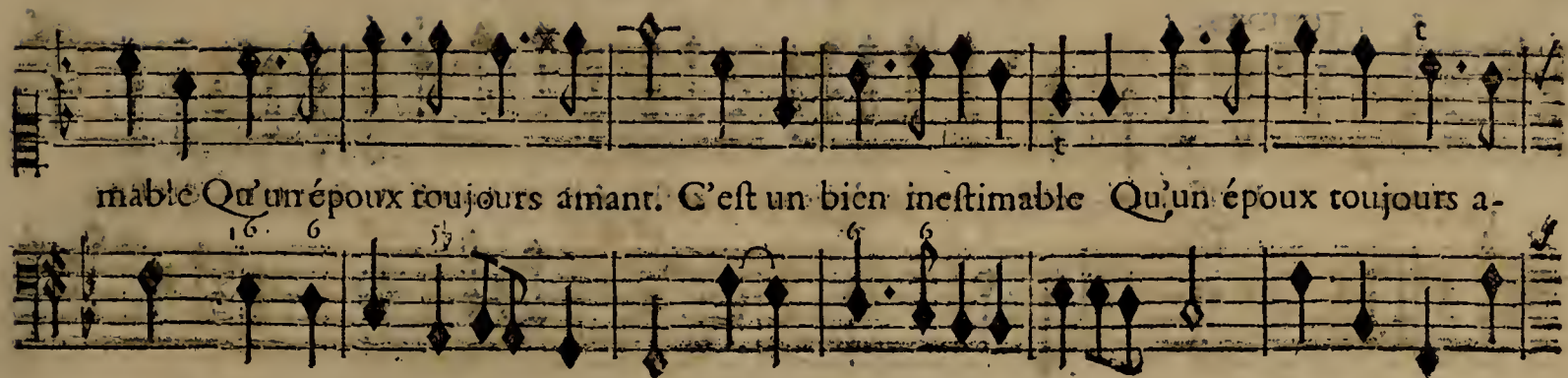
BASSE-CONTINUE.



mer ce grand empressement, Il me paroist trop aimable: ble: C'est un bien inesti-



BASSE-CONTINUE.



mable Qu'un époux toujours amant. C'est un bien inestimable Qu'un époux toujours a-

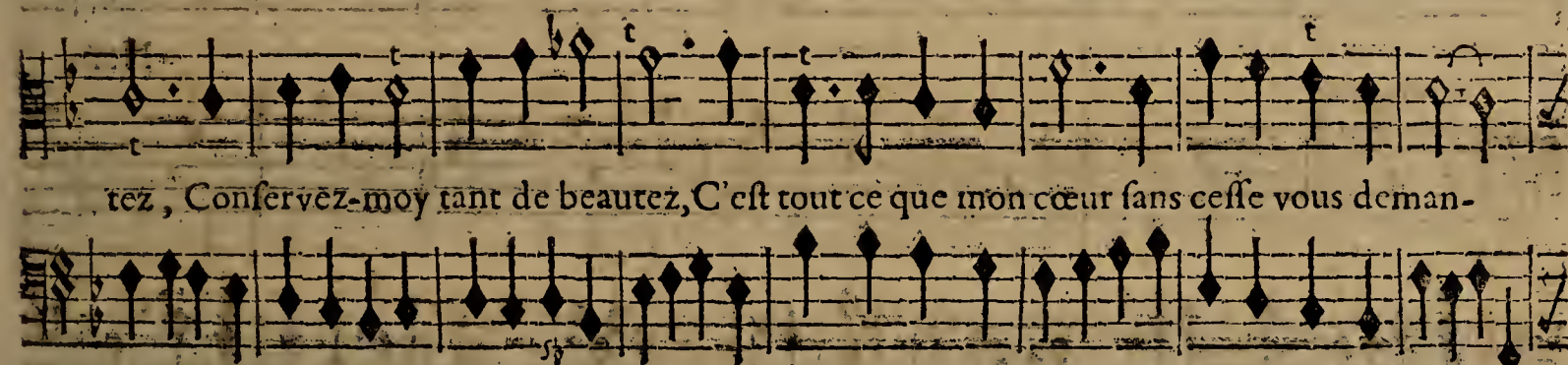
BASSE-CONTINUE.

ORPHE'E.



mant. O Dieux! je vous le recommande, Ce trésor que je tiens de vos seules bon-

BASSE-CONTINUE.



rez, Conservez-moy tant de beautéz, C'est tout ce que mon cœur sans cesse vous deman-

BASSE-CONTINUE.

EURIDICE.



de. Quoy? vous verray-je encor à des trāsports si doux Mêler une importune crain-

BASSE-CONTINUE.

ORPHE'E.



te? Si malgré moy j'en éprouve l'at- teinte, Vous le sça- vez, c'est que je crains pour

BASSE-CONTINUE.

EURIDICE.

vous. Rasseurez-vous, trop de delica- resse. Allarme ainsi vostre ten- dresse ;

75% 6 76 56 6

BASSE-CONTINUE.

Non, Non, le juste Ciel favorable à nos vœux. Ne voudra pas si-tôt briser de si beaux

ORPHE'E.

EURIMEDE.

Non,

6 6 7 6 5 4

BASSE-CONTINUE.

neuds. Non, Non, le juste Ciel le juste Ciel favorable à nos

Non, le juste Ciel, Non, Non, Non, le juste Ciel favorable à nos

Non. Non, le juste Ciel, Non, Non, le just Ciel favorable à vos

4X X

BASSE-CONTINUE.



vœux Ne voudra pas si- tost briser de si beaux nœuds. Non, Non,

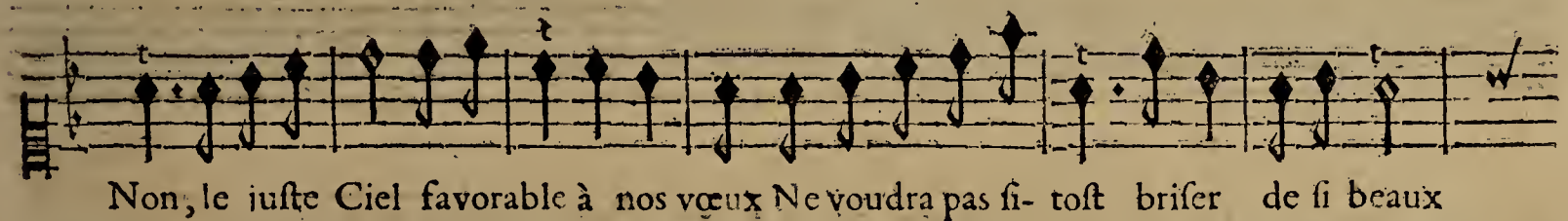


veux Ne voudra pas si- tost briser de si beaux nœuds. Non, Non,



veux Ne voudra pas si- tost briser de si beaux nœuds. Non, Non, le juste Ciel Non,

BASSE CONTINUE.



Non, le juste Ciel favorable à nos vœux Ne voudra pas si- tost briser de si beaux

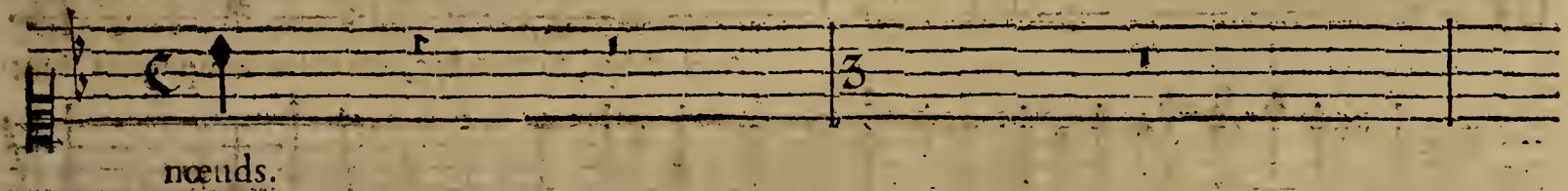


Non, le juste Ciel favorable à nos vœux Ne voudra pas si- tost briser de si beaux

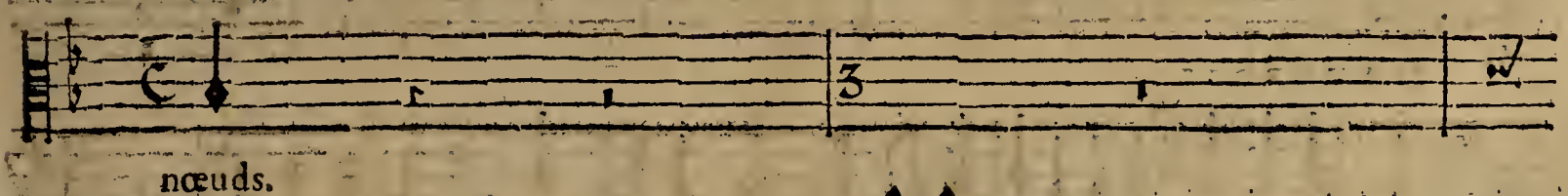


Non, le juste Ciel favorable à vos vœux Ne voudra pas si- tost briser de si beaux

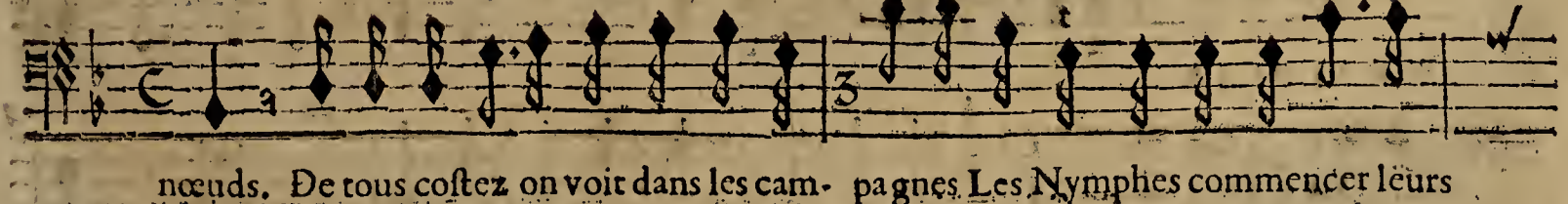
BASSE-CONTINUE.



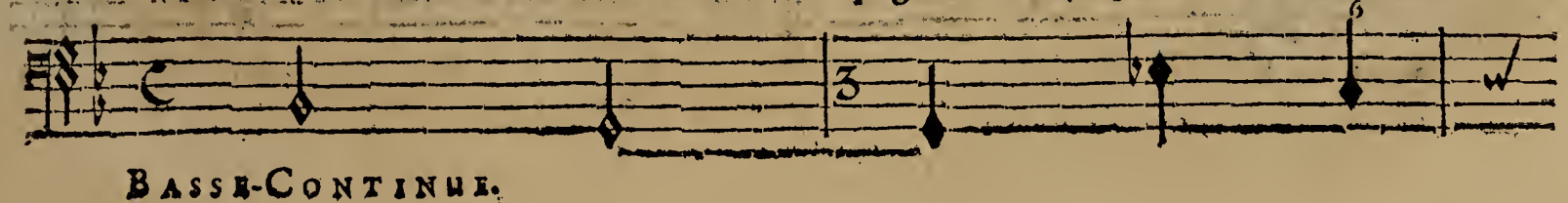
nœuds.



nœuds.

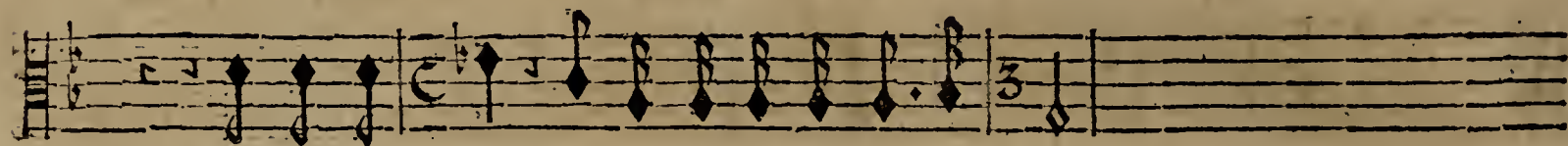
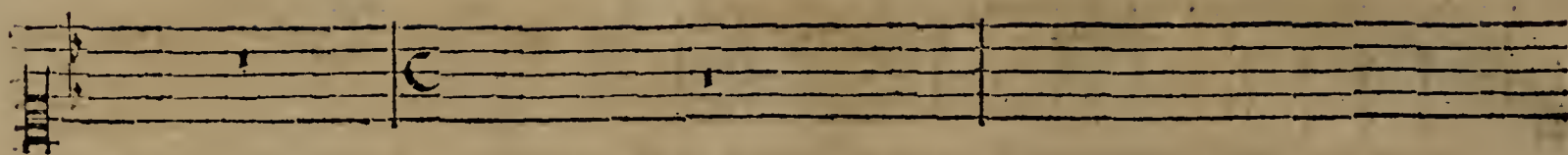


nœuds. De tous costez on voit dans les cam- pagnes Les Nymphes commencer leurs

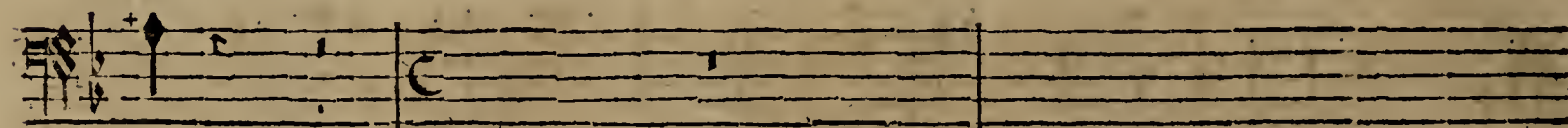


nœuds. De tous costez on voit dans les cam- pagnes Les Nymphes commencer leurs

BASSE-CONTINUE.



Nous vous laif- fons, bien-tôt nous reviendrons-tous deux.

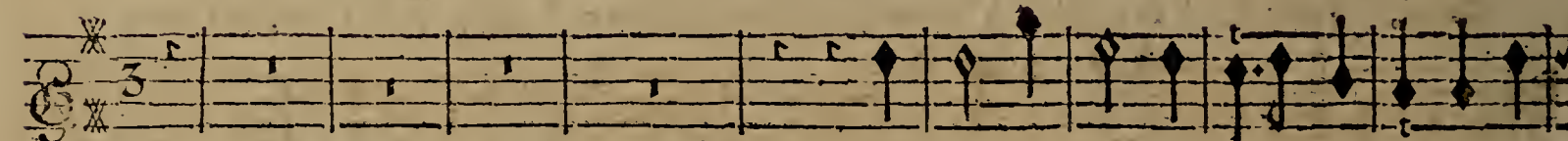


jeux.

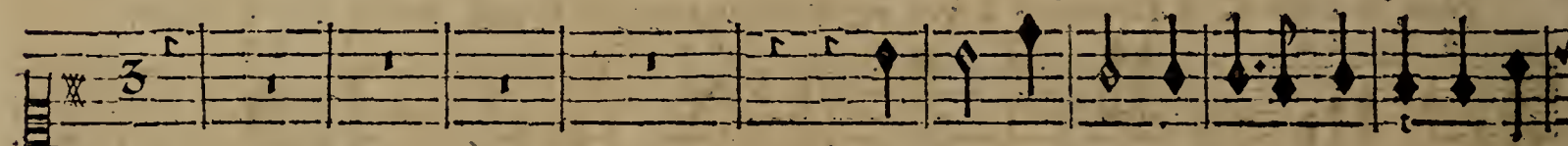


SCENE V.

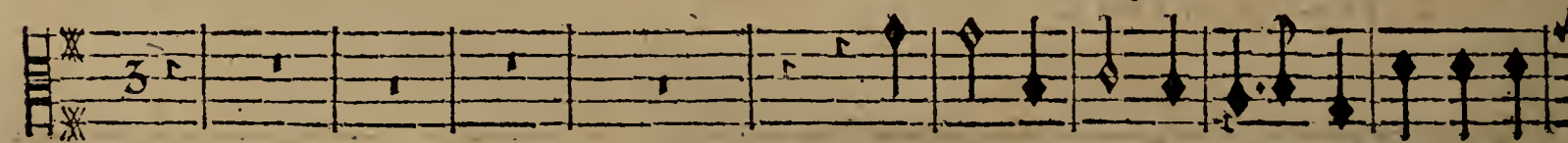
Chœurs de Nymphes.



Aux chāps, Aux chāps, aimables compagne, Aux



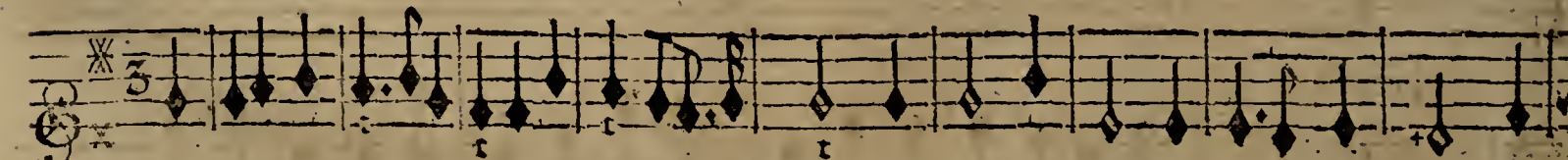
Aux chāps, Aux chāps, aimables compagne, Aux



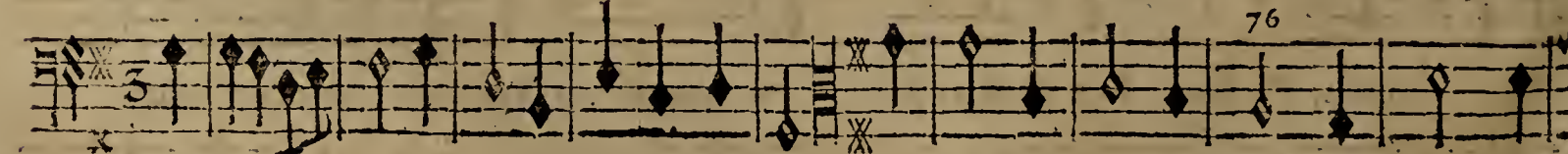
Aux chāps, Aux chāps, aimables compagne, Aux



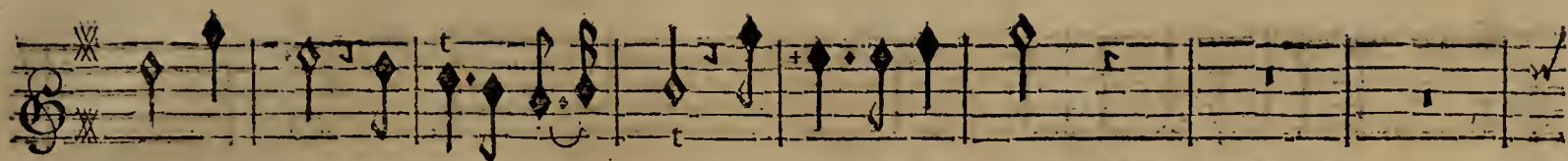
HAUTBOIS.



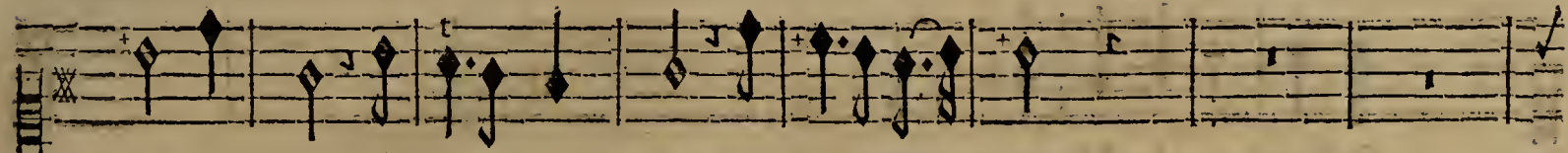
HAUTBOIS.



BASSON.



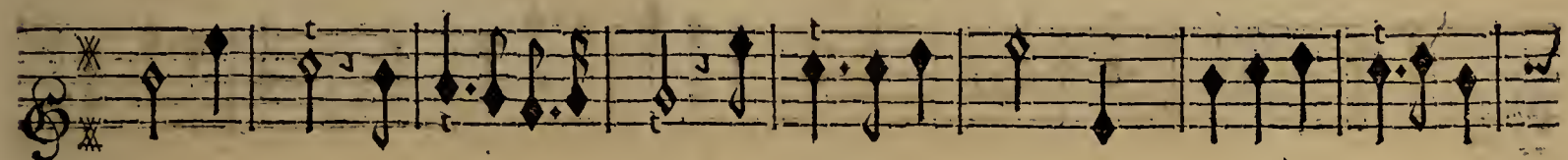
champs, Aux champs, Venez il est temps. Venez il est temps.



champs, Aux champs, Venez il est temps. Venez il est temps.



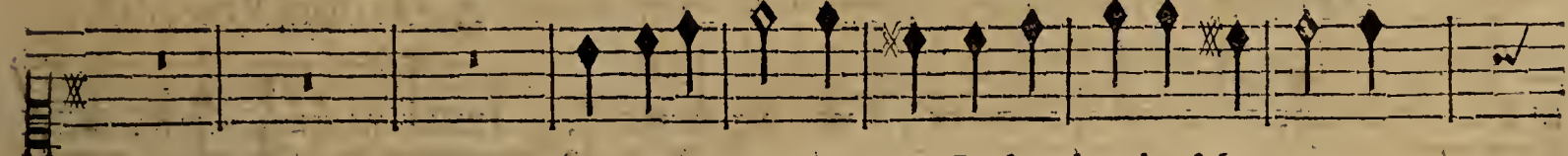
champs, Aux champs, Venez il est temps. Venez il est temps.



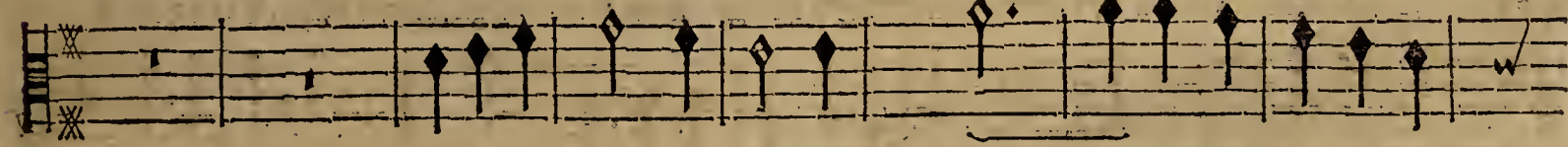
Basson.



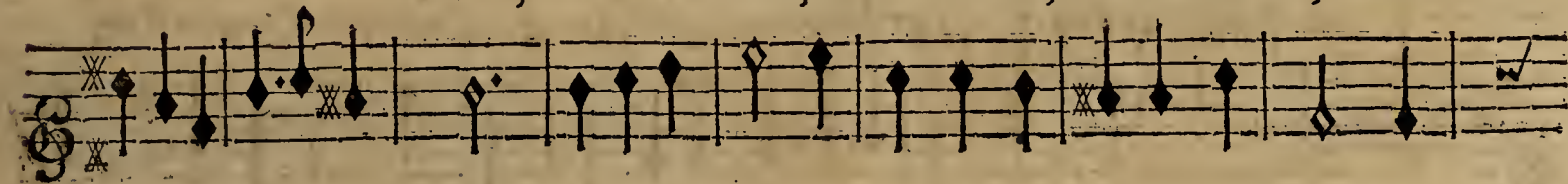
Sortez des Bois, des Eaux, Descendez des Montagnes,



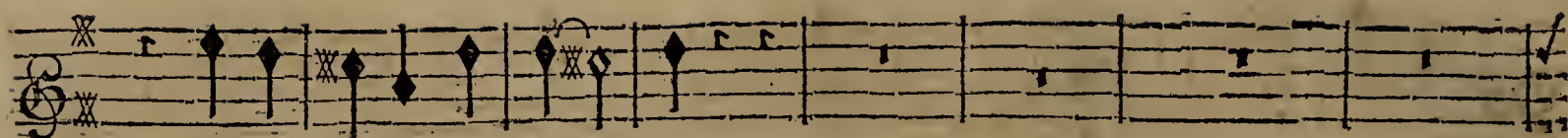
Sortez des Bois, des Eaux, Descendez des Montagnes,



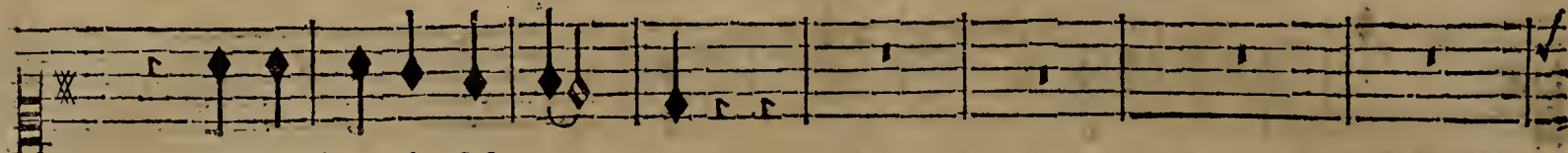
Sortez, Sortez des Bois, des Eaux, Descendez, Descen-



BASSE-CONTINUE.



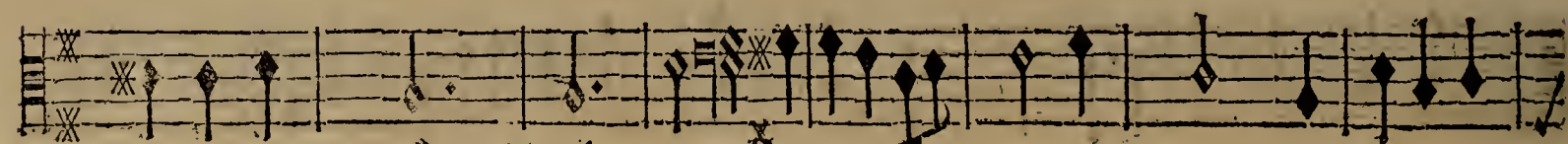
Descendez des Monta- gnes.



Descendez des Monta- gnes.



dez des Monta- gnes.



Basson.



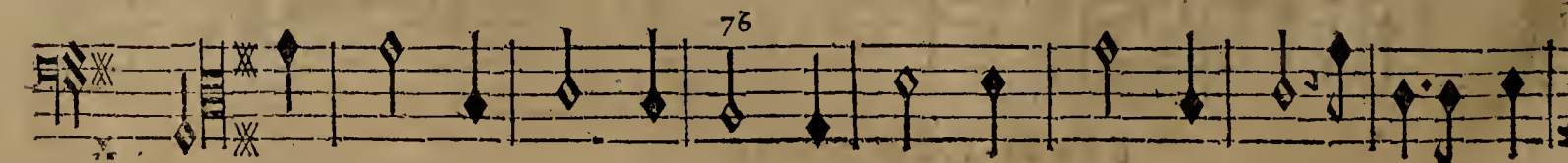
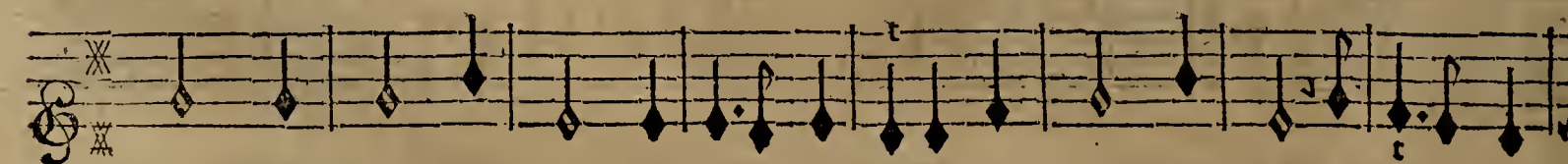
Aux champs, Aux champs, Aimables compagnes, Aux chāps, Aux chāps, Venez il est



Aux champs, Aux champs, Aimables compagnes, Aux chāps, Aux chāps, Venez il est



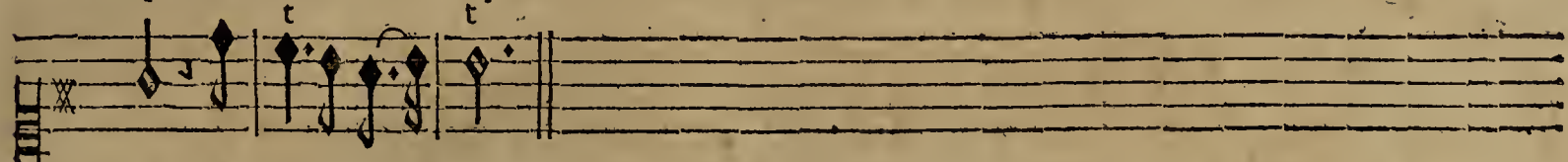
Aux champs, Aux champs, Aimables compagnes, Aux chāps, Aux chāps, Venez il est



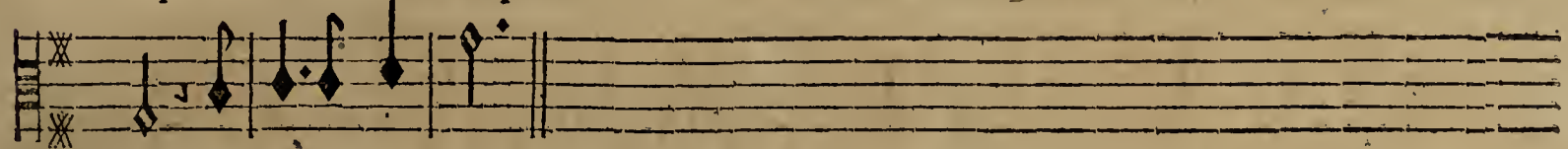
BASSE-CONTINUE.



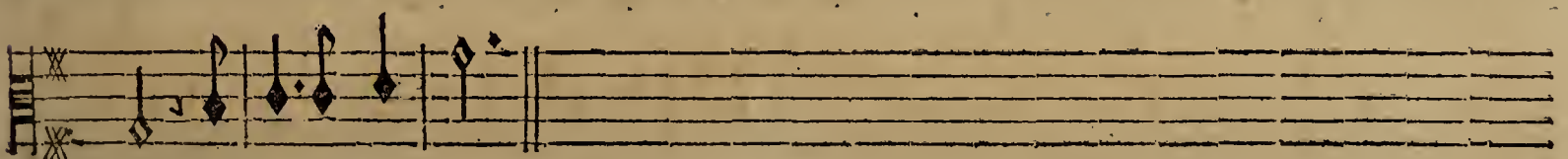
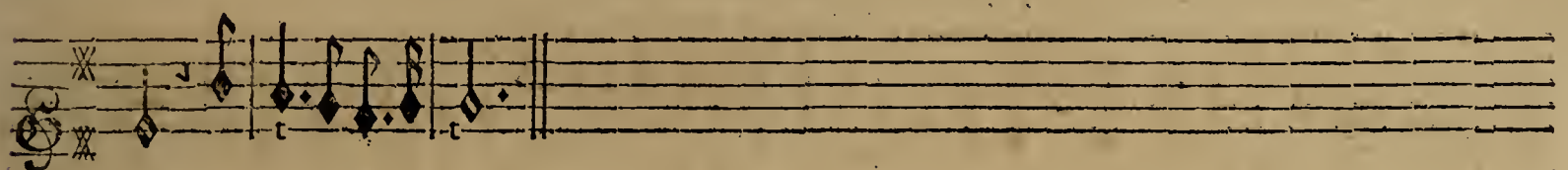
temps. Venez il est temps.



temps. Venez il est temps.

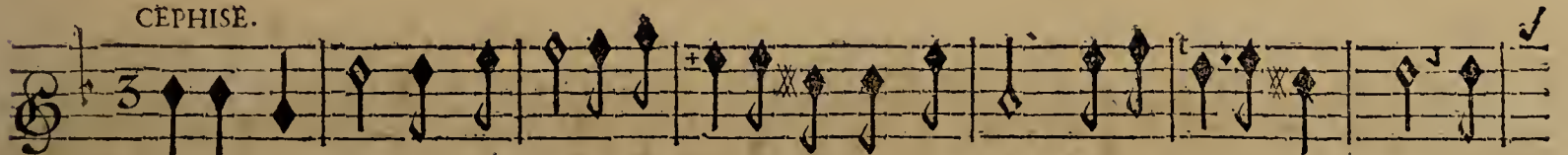


temps. Venez il est temps.

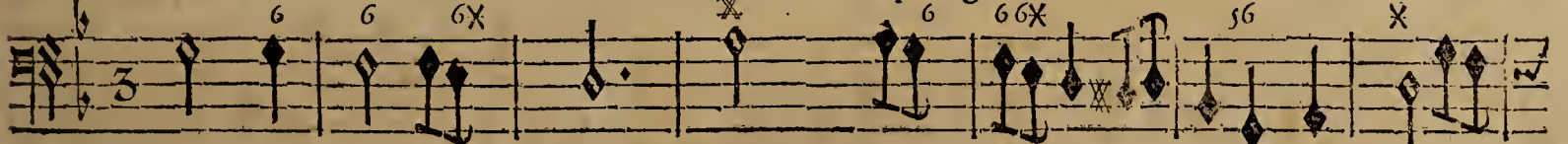


BASSE-CONTINUE.

CEPHISE.



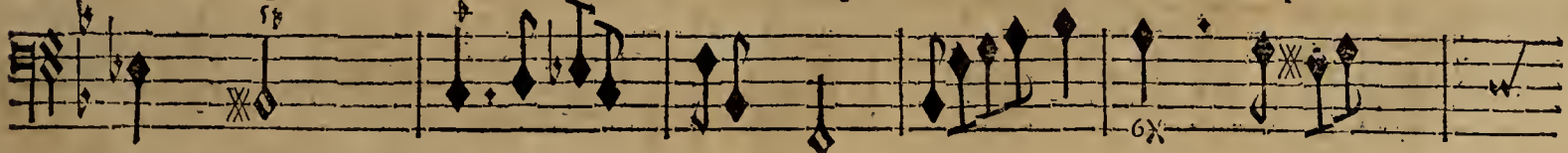
Thetis bientôt dans sa vaste demeure Verra plonger le céleste flambeau, Ja-



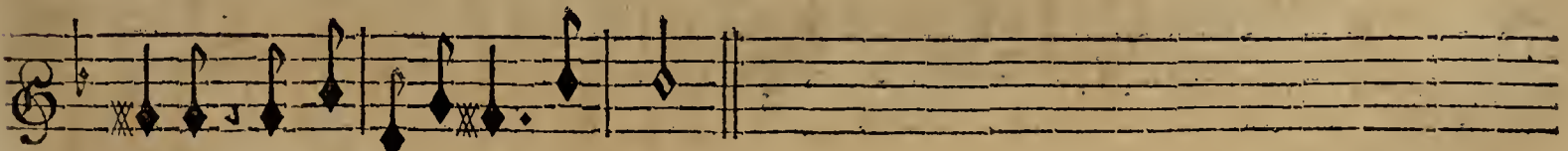
BASSE-CONTINUE.



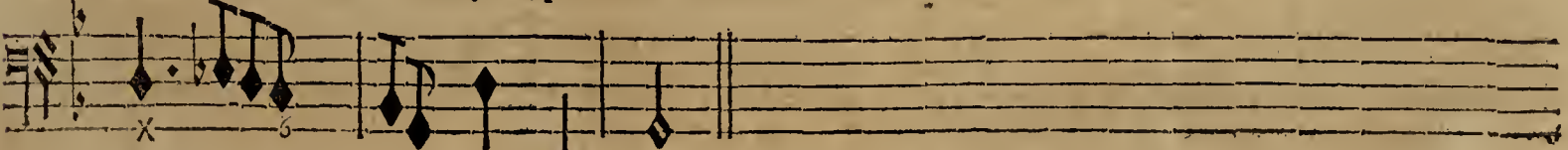
mais une plus belle heure Ne finit un jour plus beau. Jamais une plus bel-



BASSE-CONTINUE.



le heure Ne finit un jour plus beau.

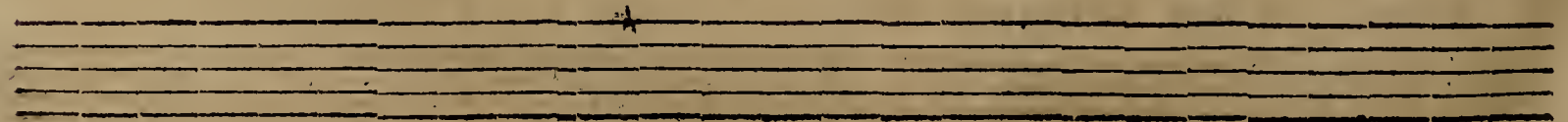
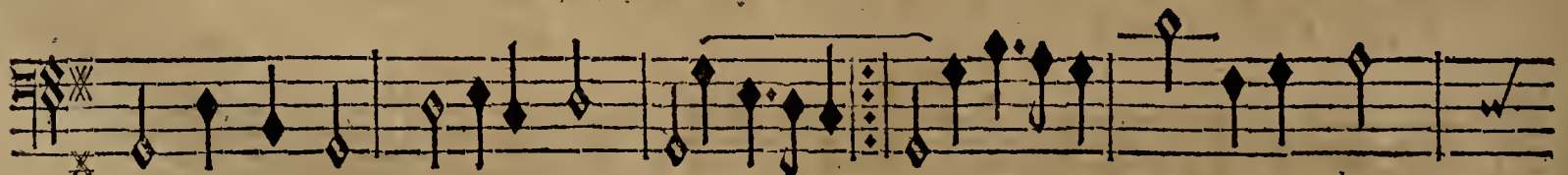
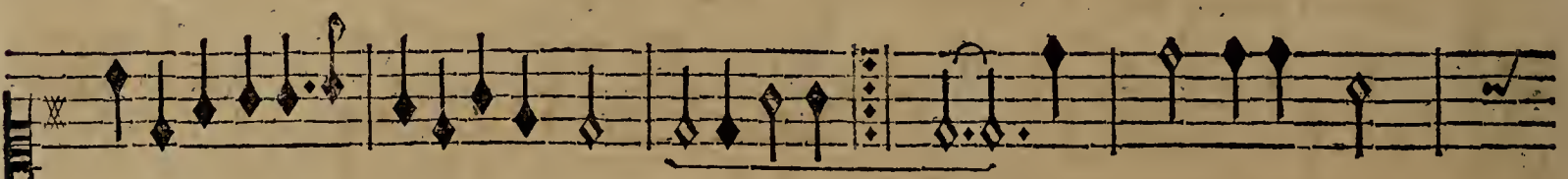
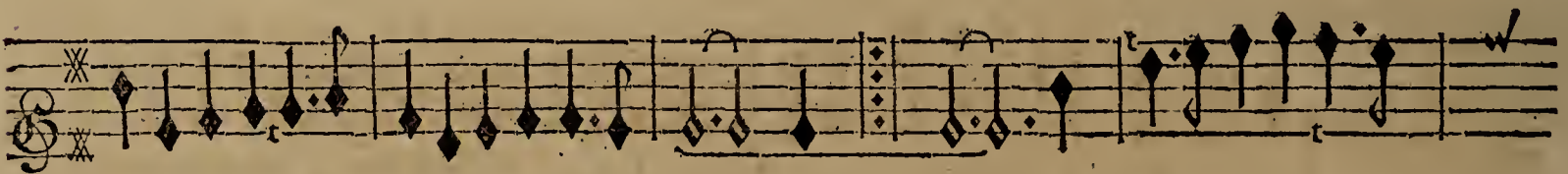
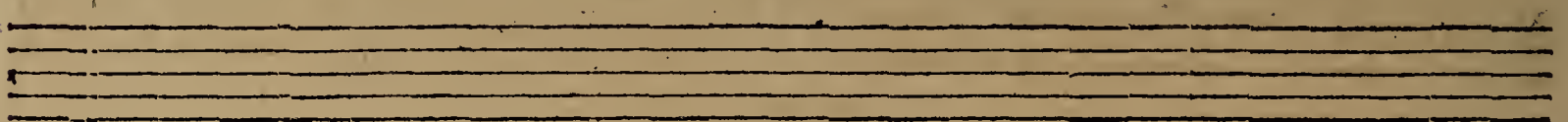
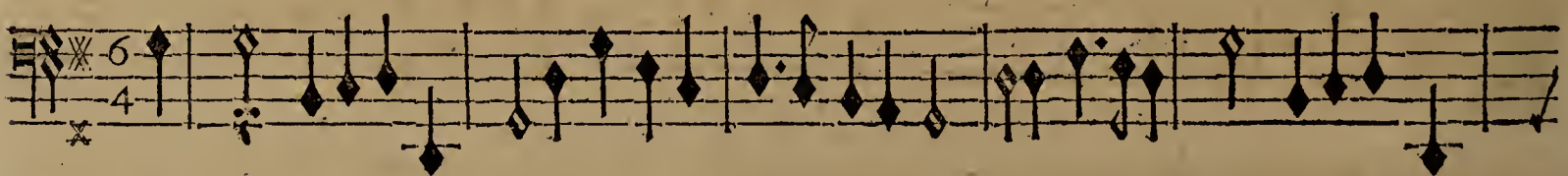
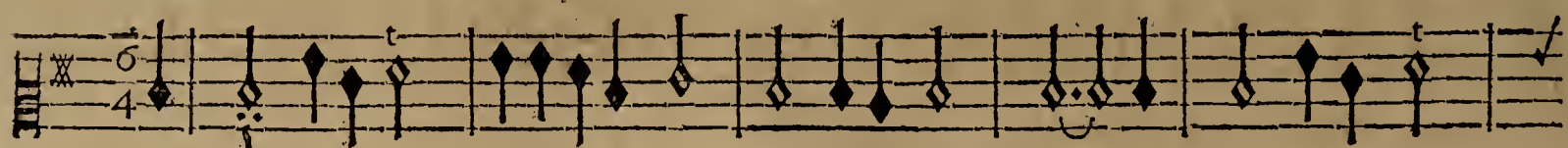


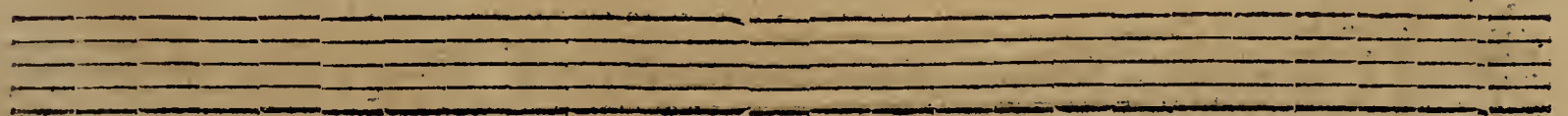
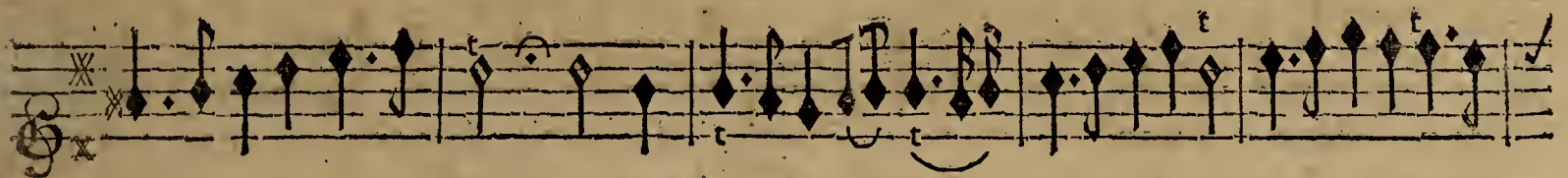
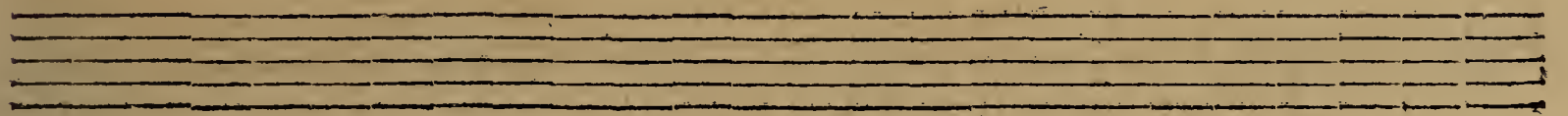
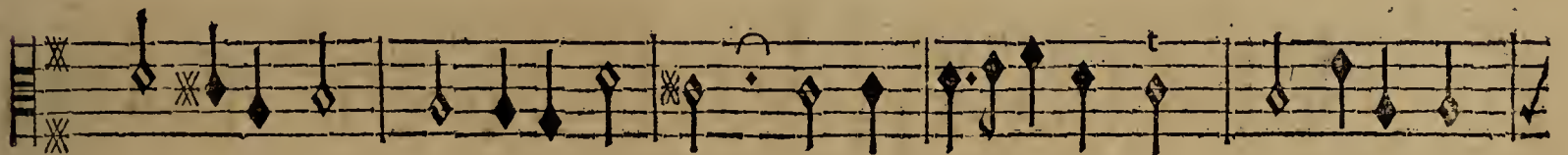
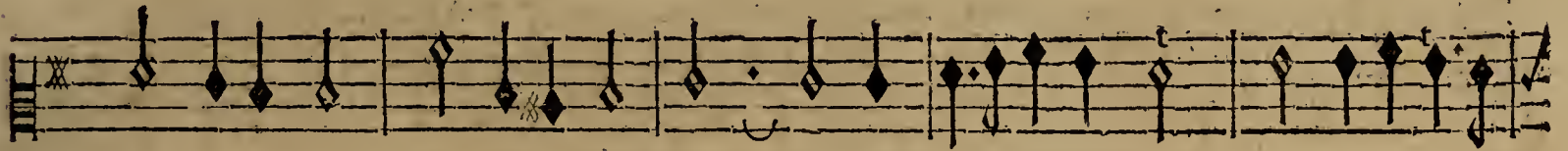
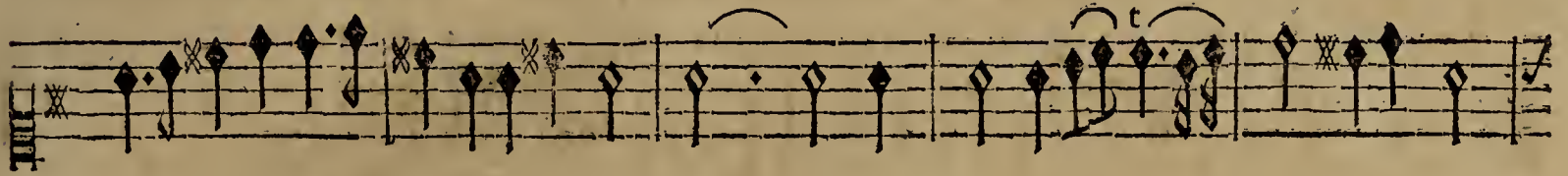
BASSE-CONTINUE.

L ij

On reprend le chœur Aux champs page 80.

Premier Air pour les Nymphes.





U N E N Y M P H E.

Vos charmes, divine Euridice, Chaque jour près de vous scavez nous at- ti- rer: Qu'i-

BASSE-CONTINUE.

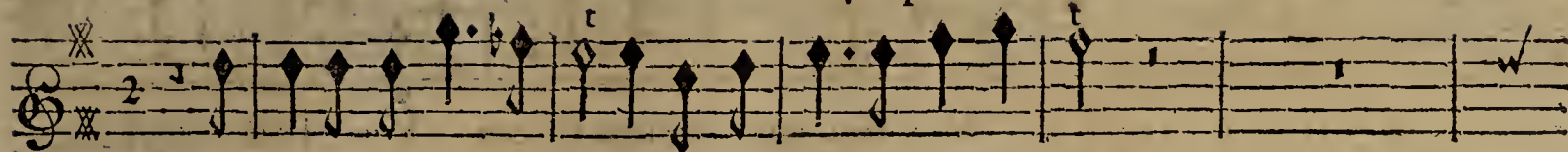
cy nostre amitié du moins vous divertisse, Ailleurs l'A mour prend soin de vous

BASSE-CONTINUE.

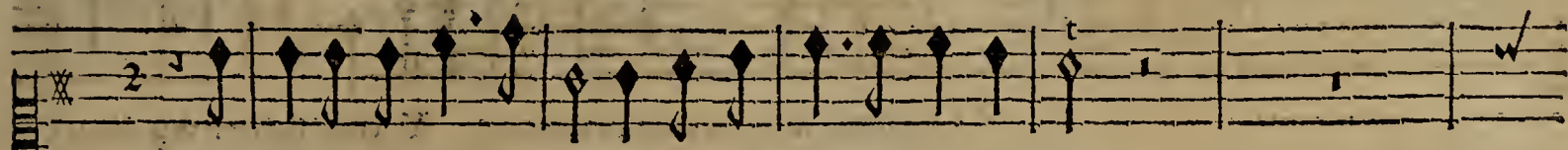
fai- re ado- rer. Qu'i- rer.

BASSE-CONTINUE.

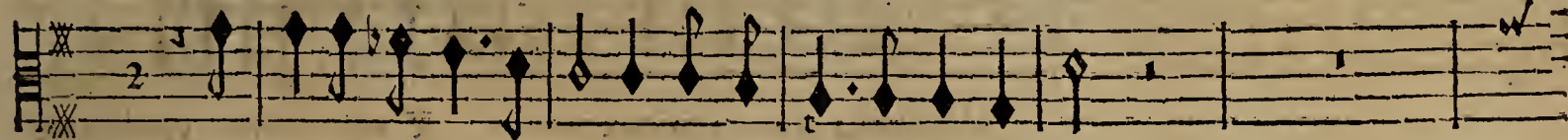
Chœurs de Nymphes.



Souvent la naissante Aurore Nous rassemble dans ces lieux ;



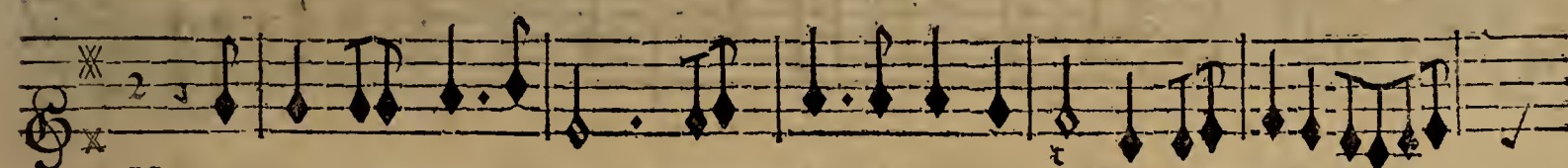
Souvent la naissante Aurore Nous rassemble dans ces lieux ;



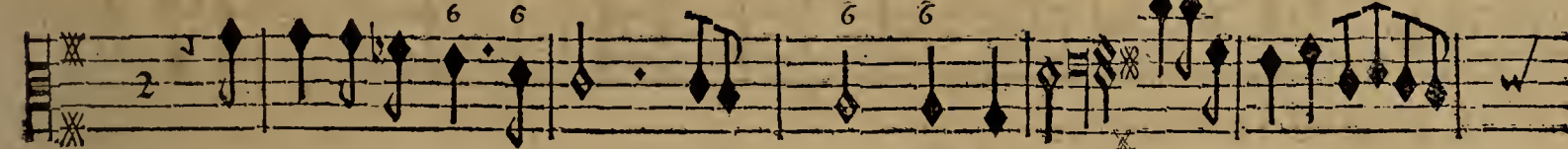
Souvent la naissante Aurore Nous rassemble dans ces lieux ;



HAUTBOIS.



HAUTBOIS.



BASSE-CONTINUE.

BASSON,



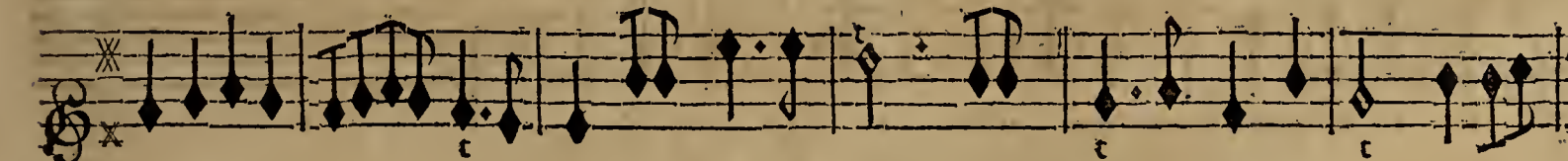
Souvent la naissante Aurore Nous rassemble dans ces lieux ;



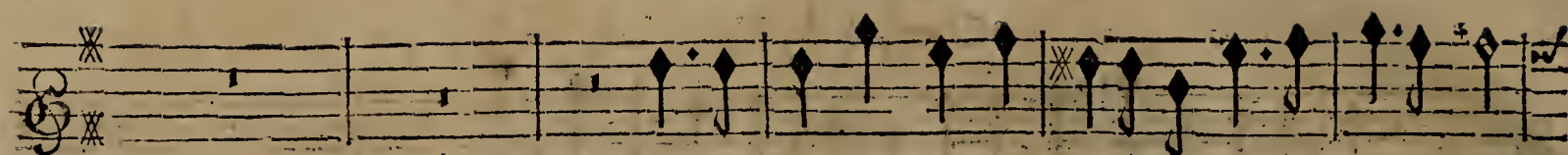
Souvent la naissante Aurore Nous rassemble dans ces lieux ;



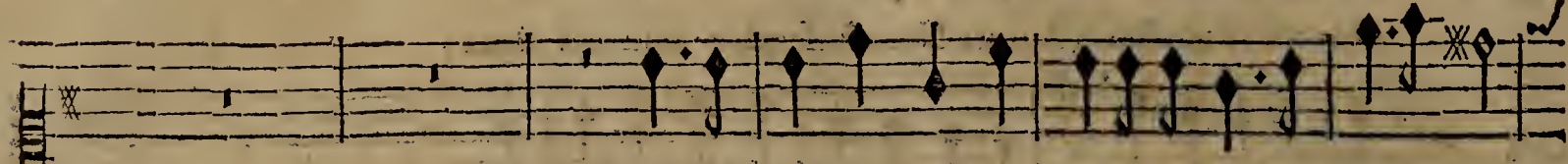
Souvent la naissante Aurore Nous rassemble dans ces lieux ;



BASSON.



Mais nous aimons mieux encore Y voir briller vos beaux



Mais nous aimons mieux encore Y voir briller vos beaux



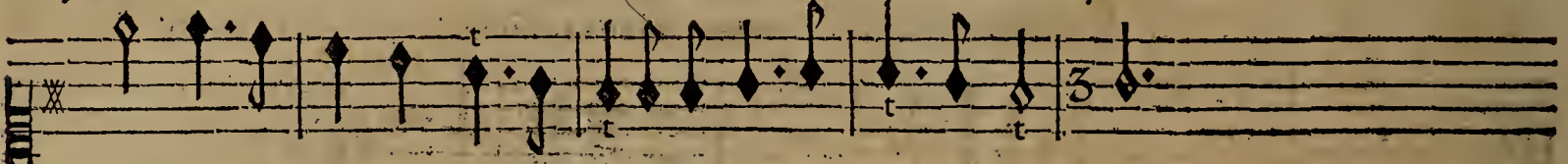
Mais nous aimons mieux encore Y voir briller vos beaux



BASSE-CONTINUE.



yeux. Mais nous aimons mieux encore Y voir briller vos beaux yeux.



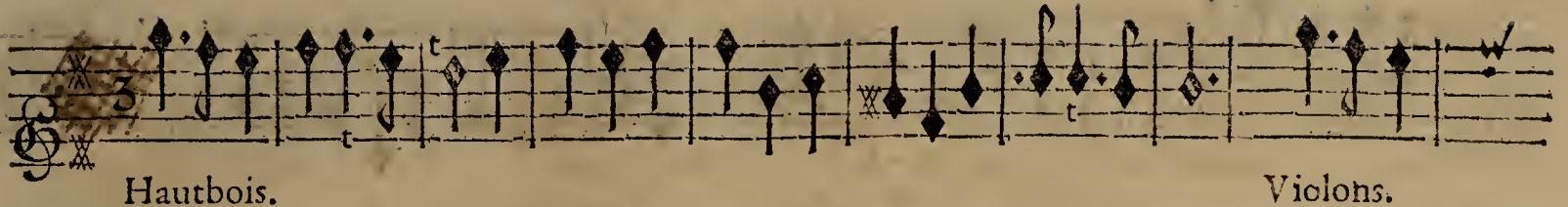
yeux. Mais nous aimons mieux encore Y voir briller vos beaux yeux.



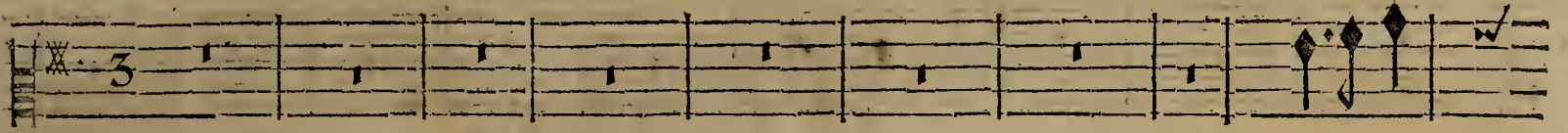
yeux. Mais nous aimons mieux encore Y voir briller vos beaux yeux.



BASSE-CONTINUE.

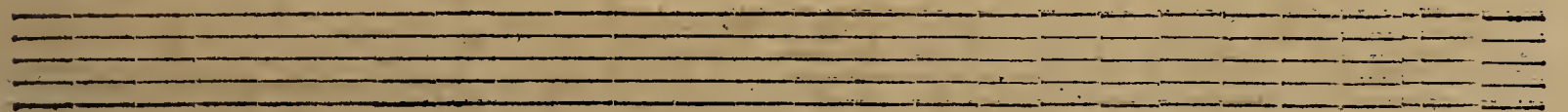
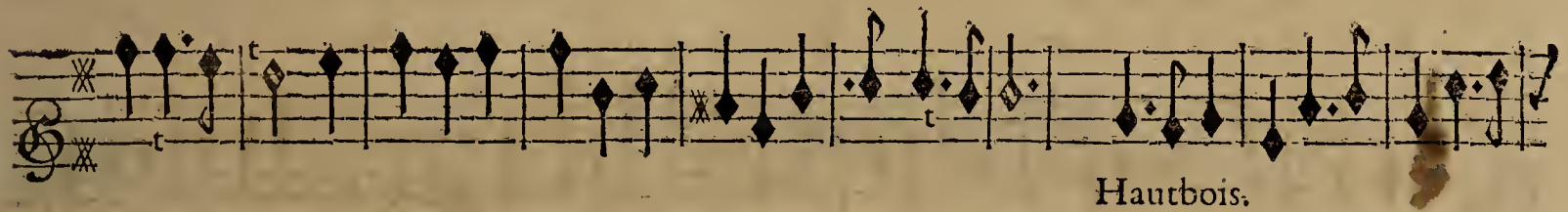


Hautbois. Violons.

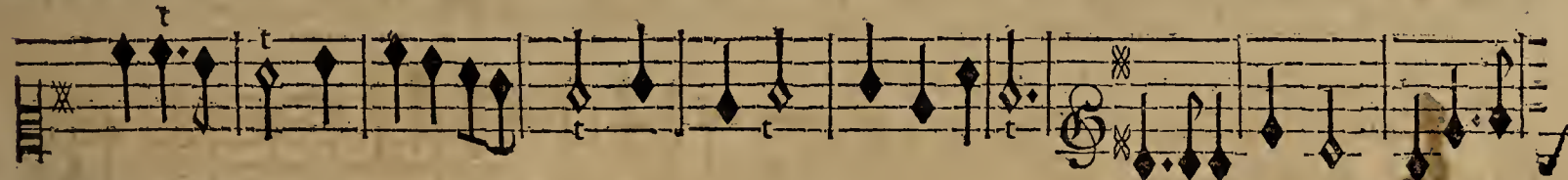





Basson.

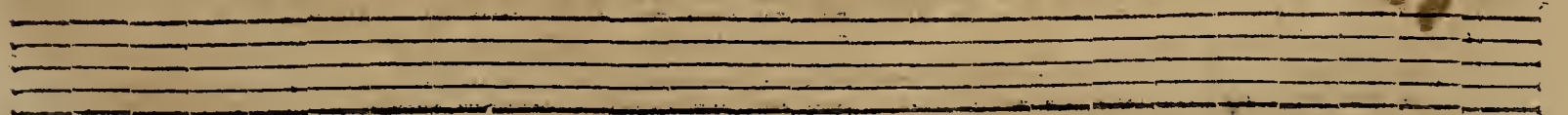



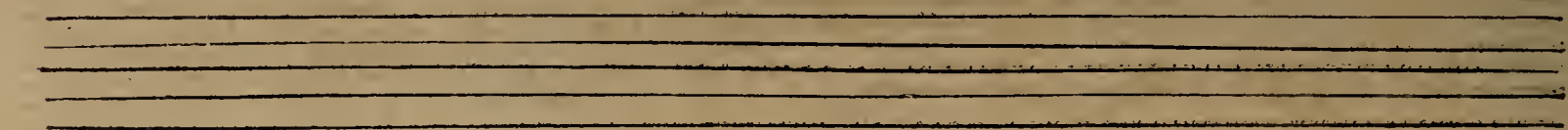
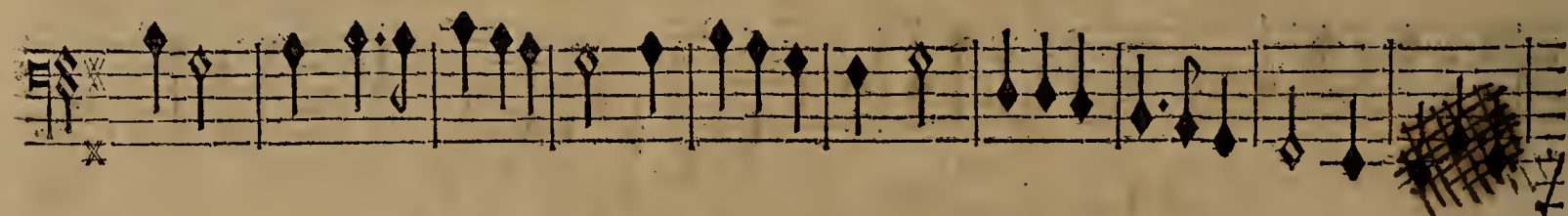
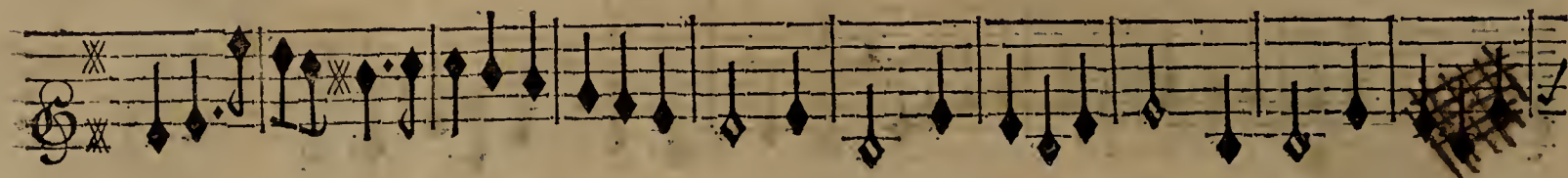
Hautbois.



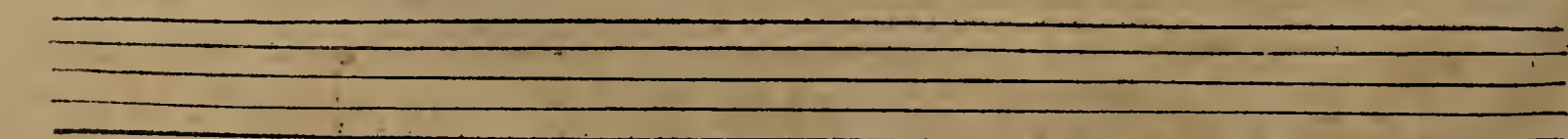
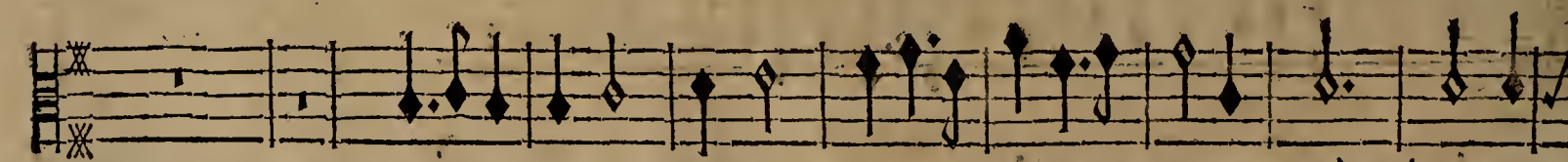
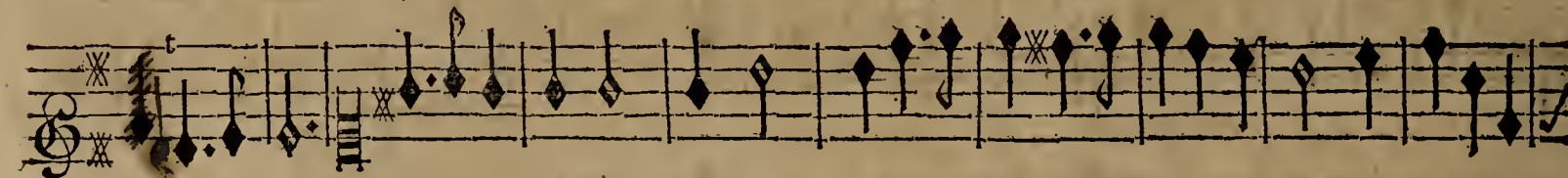


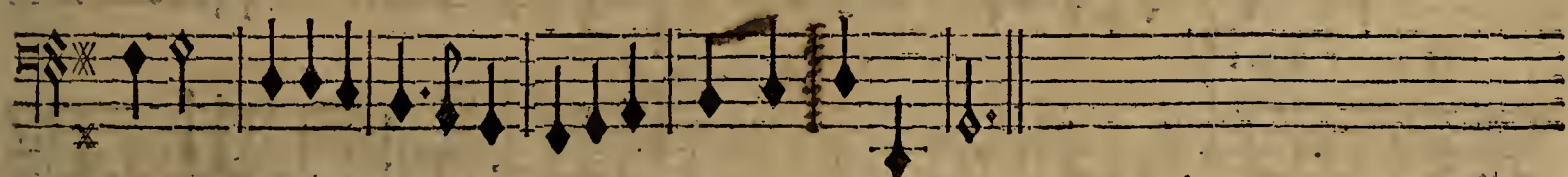

Basson.





Violons.





EURIDICE.



Dancez, dancez, Nymphes, dans ces prairies, Sur le tendre gazon je vais



BASSE-CONTINUE.



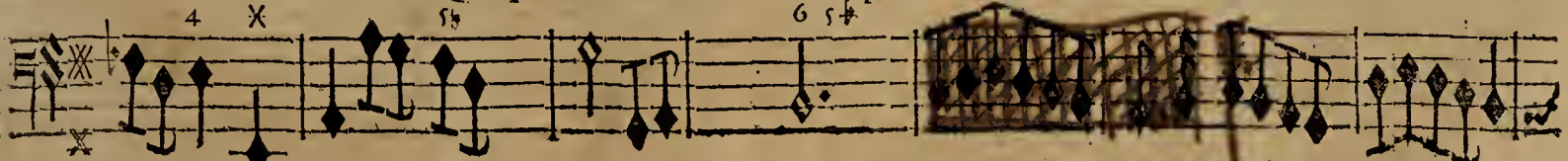
me delasser: fer: Quelquefois on aime à passer Des divertissements aux



BASSE-CONTINUE.

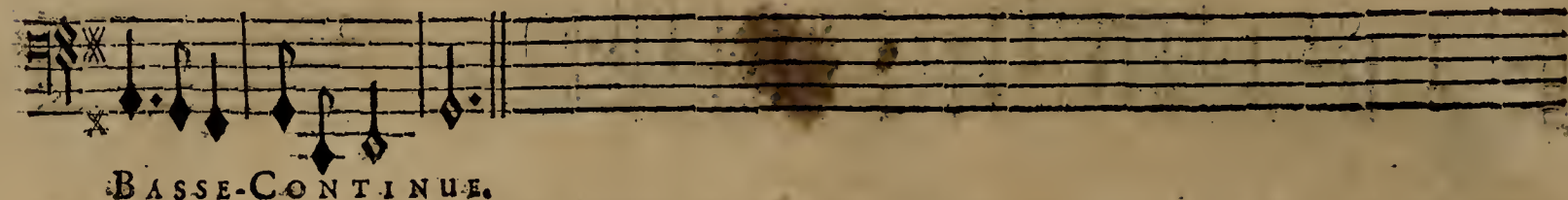


douces rêveries. Quelquefois on aime à passer Des divertissements aux



BASSE-CONTINUE.

M ij

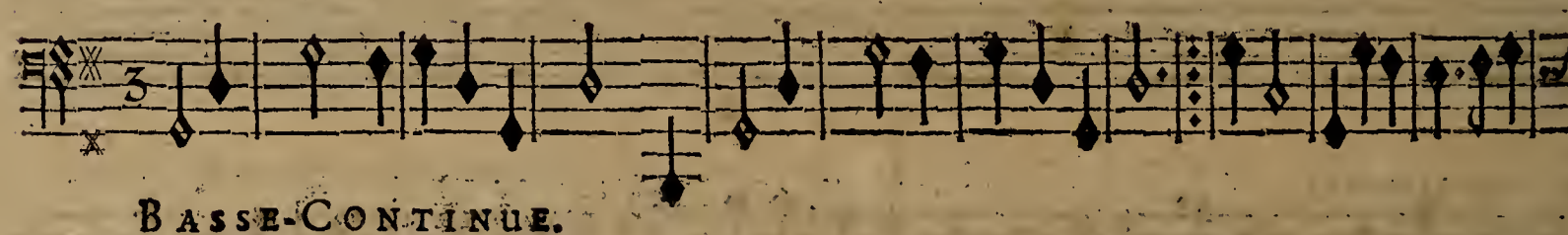
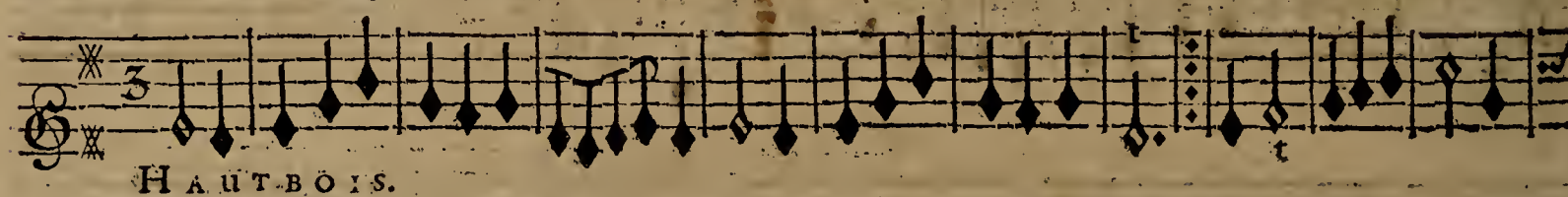


SCENE VI.

LES NYMPHES.

On reprend l'Air précédent page 89. ensuite on joue le Menuet suivant.

MENUET.



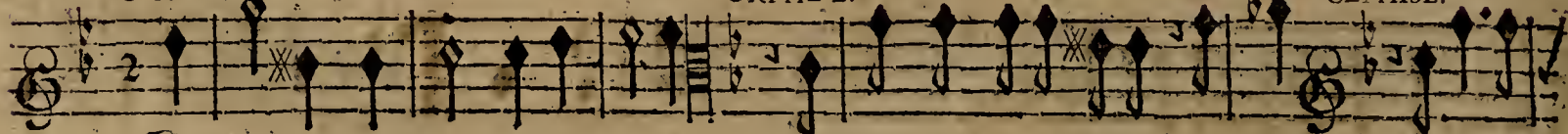
SCENE VII.

CEPHISE, ORPHEE, EURIMEDE & les Nymphes.

CEPHISE.

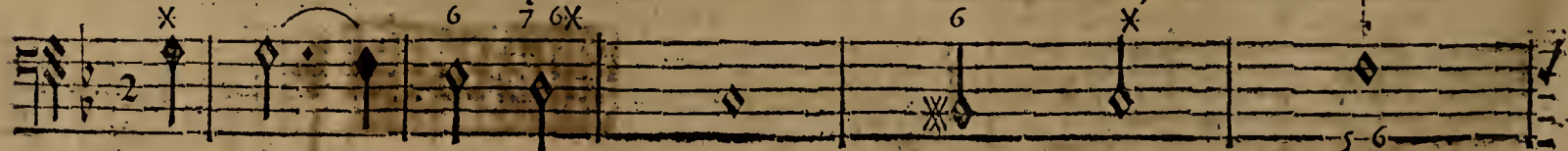
ORPHEE.

CEPHISE.



O Ciel ! ô malheur déplorable !

Sauvez mon Euridice, ô Dieux ! cruelle



most: ô destin trop impitoyable! Vostre Eudirice, hélas! voit terminer son fort.

BASSE-CONTINUE.

ORPHE'E.
ô mal-heureux Orphée! Sur le gazon à peine elle est pas.

Qu'enten-je, ô mal-heureux Orphée!
EURIMEDE

ô mal-heureux Orphée!

BASSE-CONTINUE.

fée, Que d'un Ser-pent caché sous l'herbe & so' les fleurs, Cette belle soudain blef.

BASSE-CONTINUE.

fée A senty du trépas les premières hor-reurs.

BASSE-CONTINUE.

S C E N E V I I I.

EURIDICE & les precedens.

ORPHEE.

AH! quel objet à mes yeux se pre- sente? Secrets pressentimens, hélas! trop ave-

BASSE-CONTINUE.

EURIDICE.

rez! Mon-Euridice, vous mou- rez! Je vous revoy, je vais mourir con-

BASSE-CONTINUE.

ORPHEE.

EURIDICE.

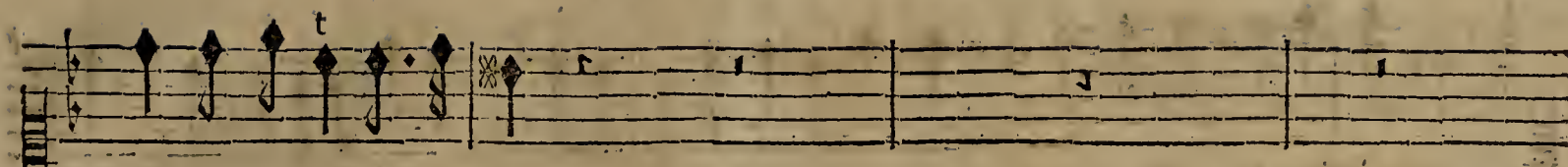
rente, Mon Eu- dice, Mon Euridice, vous mou- rez! Le Ciel le

BASSE-CONTINUE.

veut, mon cher Or- phée: Sont-ce là les plaisirs que les nœuds d'hymenée Sem-

Sont-ce là Sont ce là les plaisirs que les nœuds d'hymenée Sem-

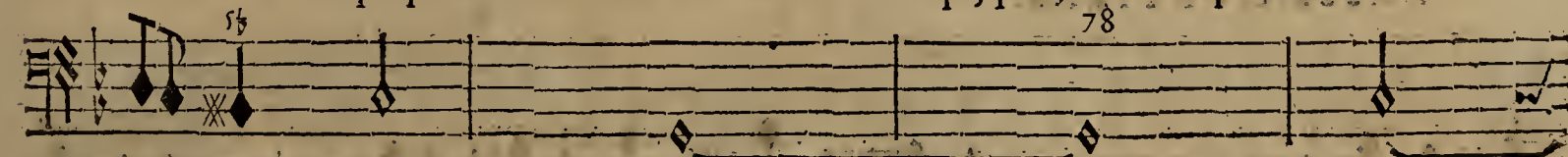
BASSE-CONTINUE.



bloient nous avoir préparez ?



bloient nous avoir préparez ? Dieux ! s'il est encor temps, que je meure pour elle.



BASSE-CONTINUE.

EURIDICE.



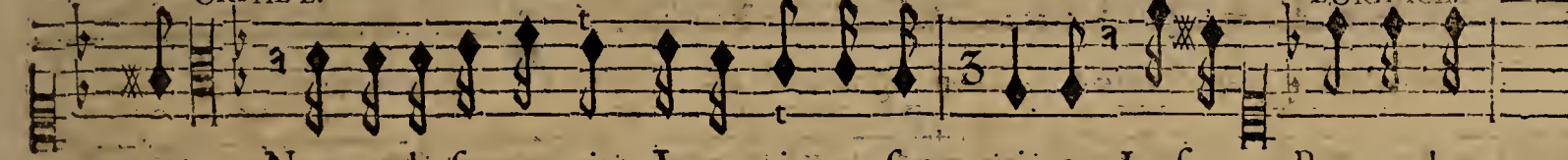
Eh ! que me servi- roit cette pitié cru- elle ? En ferion nous moins sepa-



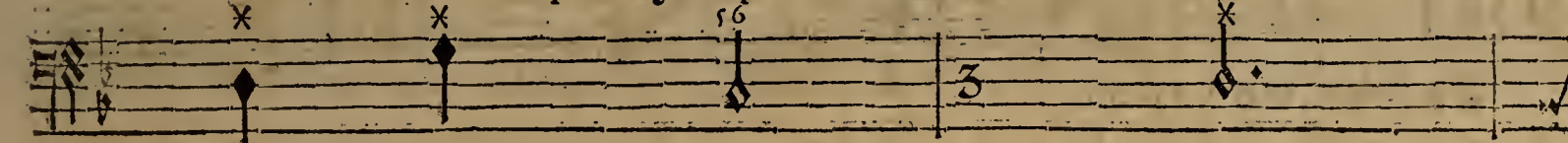
BASSE-CONTINUE.

ORPHE'E.

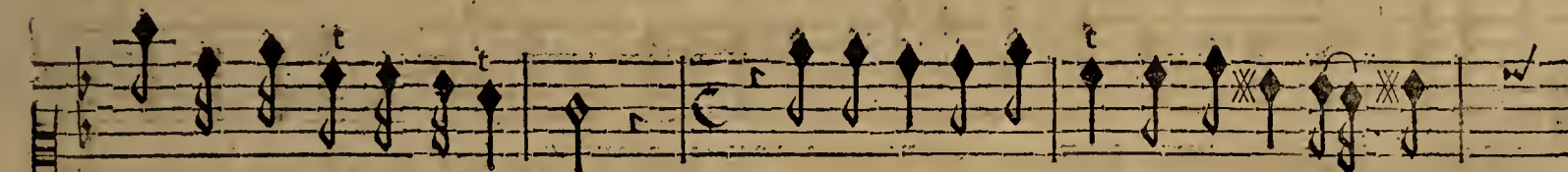
EURIDICE.



iez ? Nous ne le ferons point, Je ne puis vous sur- vivre. Le fer... Par ce che-



BASSE-CONTINUE.



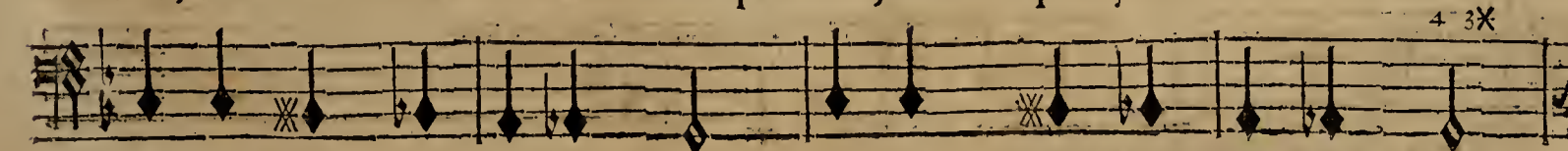
min gardez-vous de me suivre, Attendez vostre sort d'un esprit plus fou-



BASSE-CONTINUE.



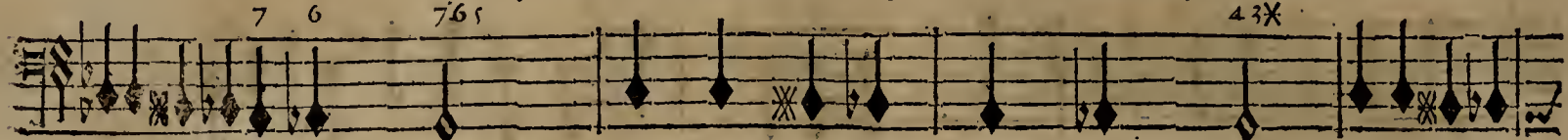
mis, Le Ciel s'offenceroit de cette impatience, Les Châps Elysiens vous seroient inter-



BASSE-CONTINUE.



dit. Ah! Ah! laissez-moy du moins emporter l'esperance D'estre un jour réunis. Ah! Ah!



BASSE-CONTINUE.



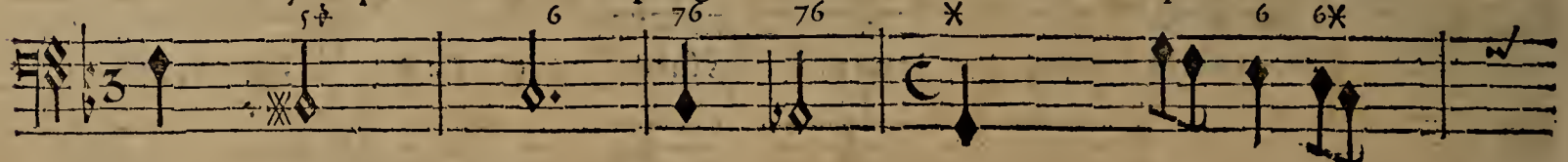
laissez-moy du moins emporter l'esperance D'estre un jour, un jour réunis. OÙ me reduit he-



BASSE-CONTINUE.



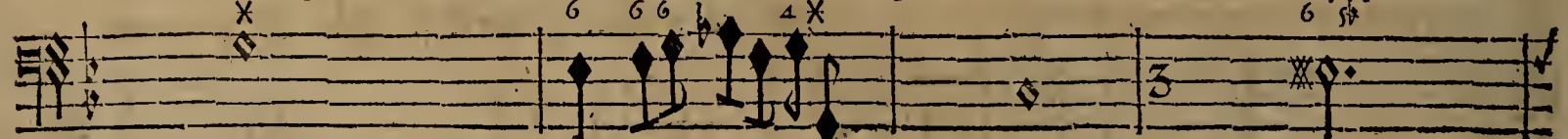
las! une loy trop severe? Trop rigoureuse at- tente! Et pourtant neces-



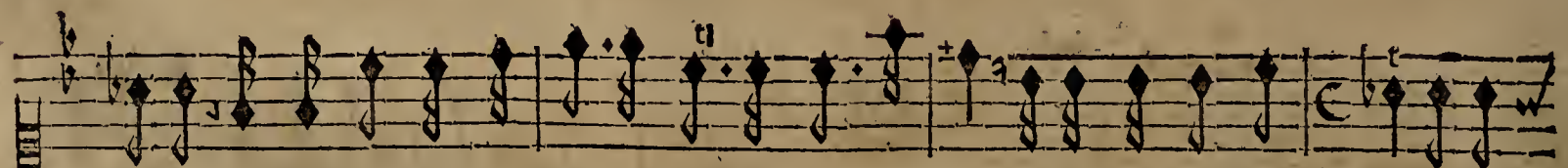
BASSE-CONTINUE.



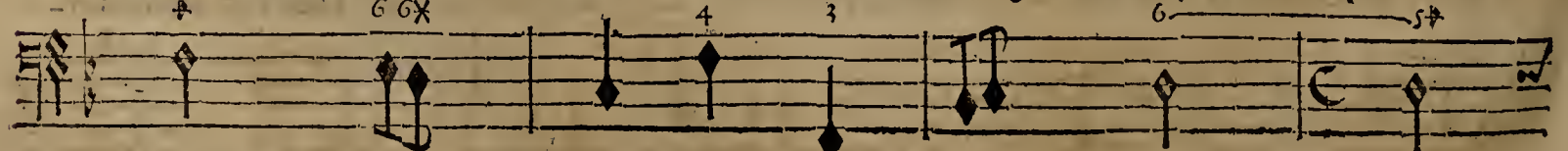
faire Puisque nostre bonheur en doit estre le prix. Vivez, vi-vez, c'est moy qui vous en



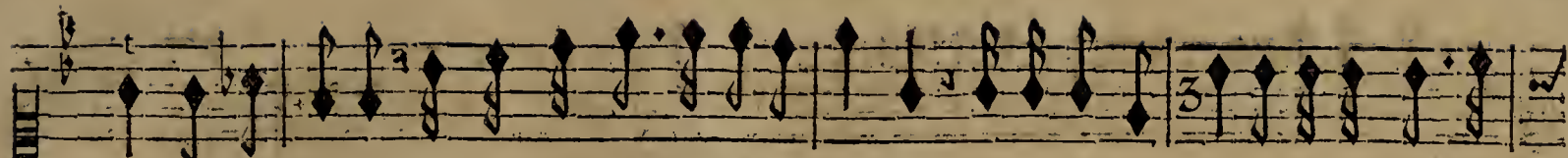
BASSE-CONTINUE.



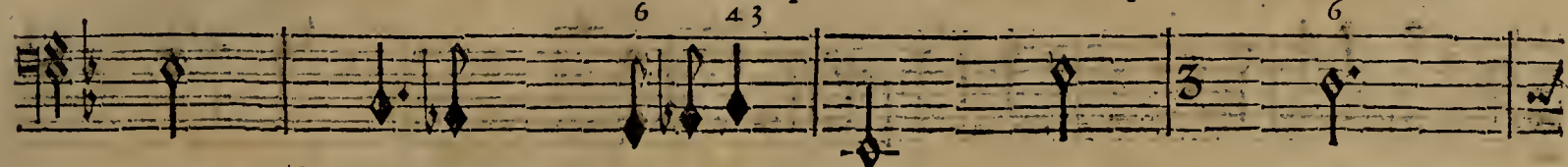
presse, N'attendons que du Ciel le temps de nous revoir, Je ne vous deffens pas une



BASSE-CONTINUE.



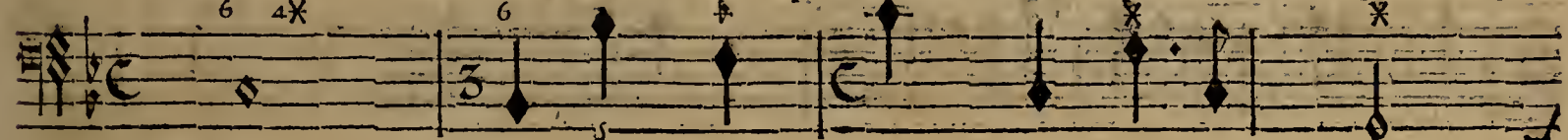
tendre tristesse, Je vous deffends le desespoir; Mais du mortel poison en ce moment fai-



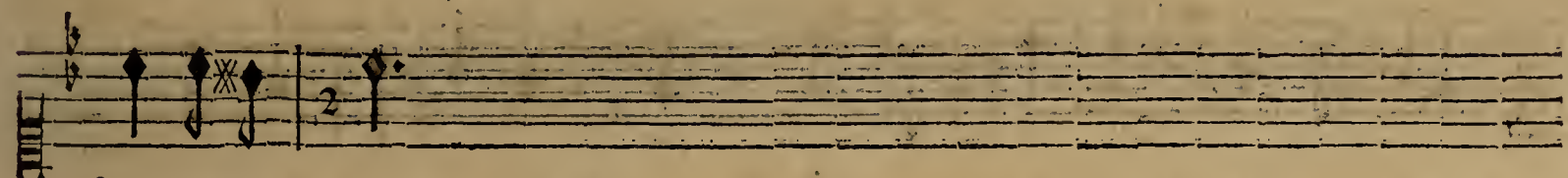
BASSE-CONTINUE.



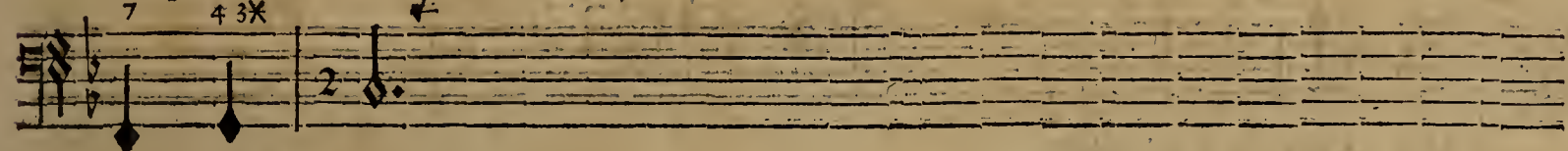
fic, Je sens...a- dieu. Recevez, cher Espoux, Les derniers sôûpîrs d'une vie Qui ne me plai-



BASSE-CONTINUE.



soit qu'avec vous.



BASSE-CONTINUE.

CHŒURS.

CEPHISE.

Nymphes.



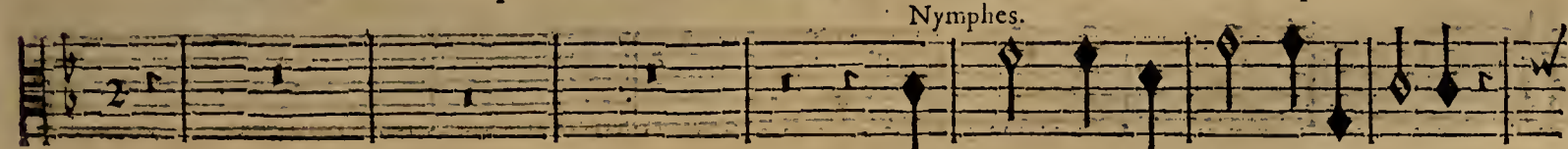
O Ciel! ô malheur déplorable! O Ciel! O Ciel! ô malheur déplorable!



EURIMEDE.

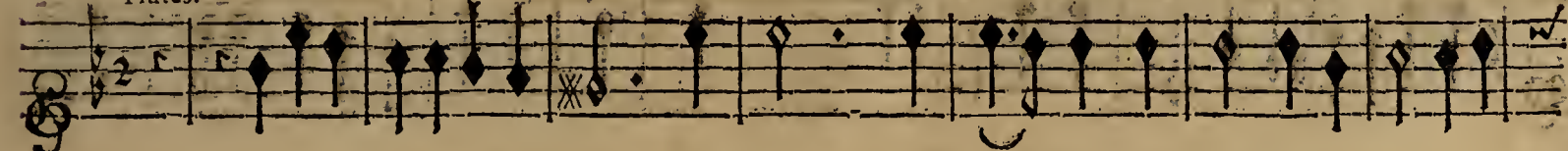
Nymphes.

O Ciel! ô malheur déplorable! O Ciel! O Ciel! ô malheur déplorable!

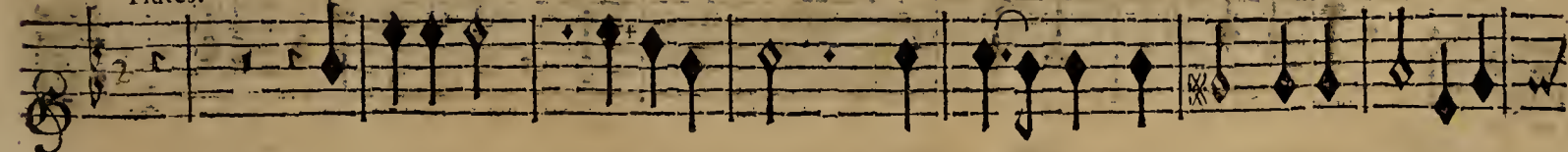


O Ciel! ô malheur déplorable!

Flûtes.



Flûtes.



BASSE CONTINUE.

N

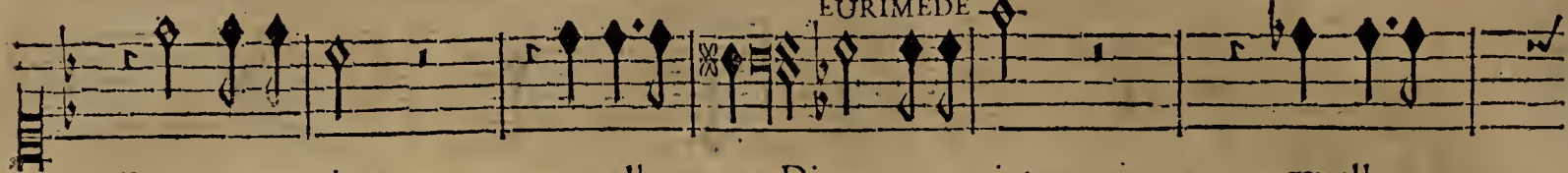


CEPHISE.

Dieux ennemis!

cruelle mort! Dieux ennemis!

cruelle

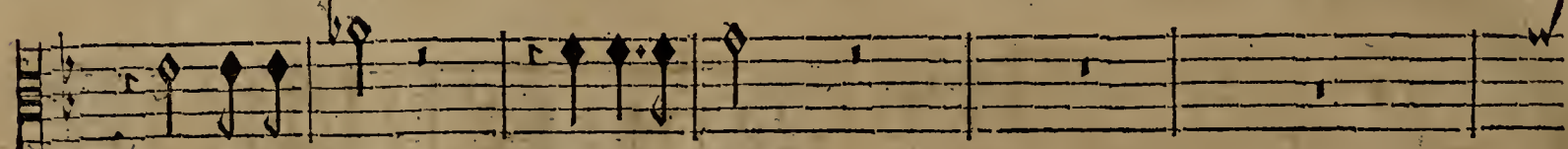


EURIMEDE

Dieux ennemis!

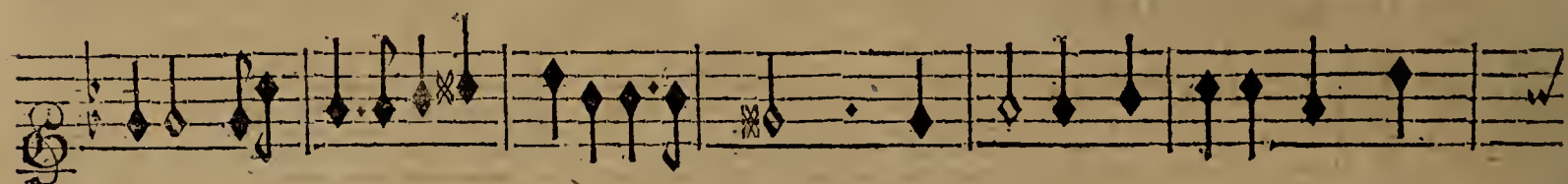
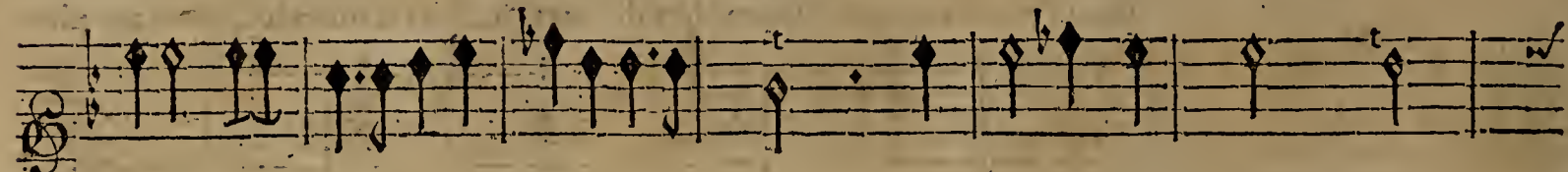
cruelle mort! Dieux ennemis!

cruelle



Dieux ennemis!

cruelle mort!



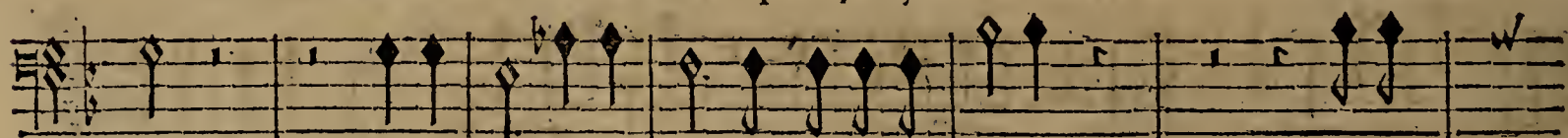
BASSE-CONTINUE.



mort!

O destin, ô destin trop impitoyable!

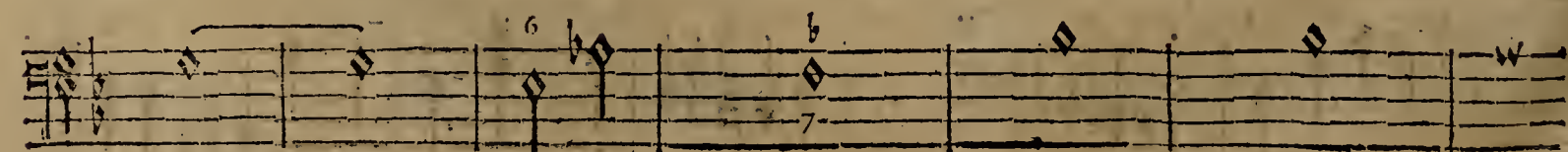
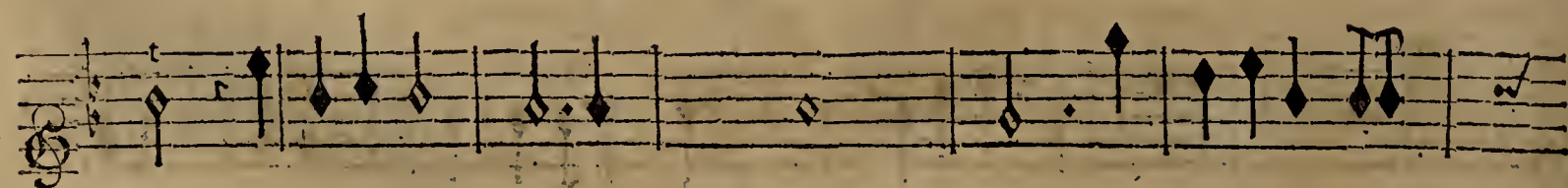
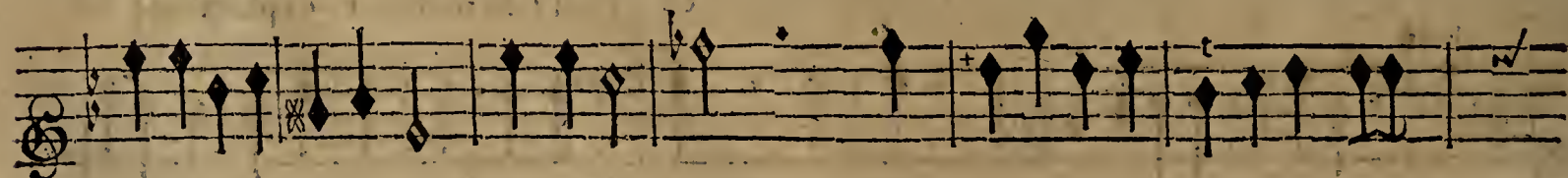
Euri-



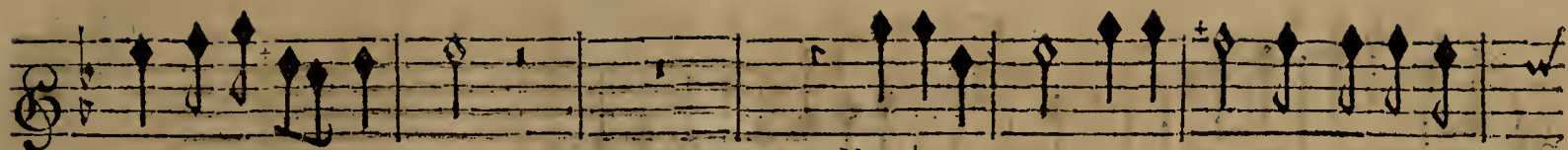
mort!

O destin, ô destin trop impitoyable!

Euri-



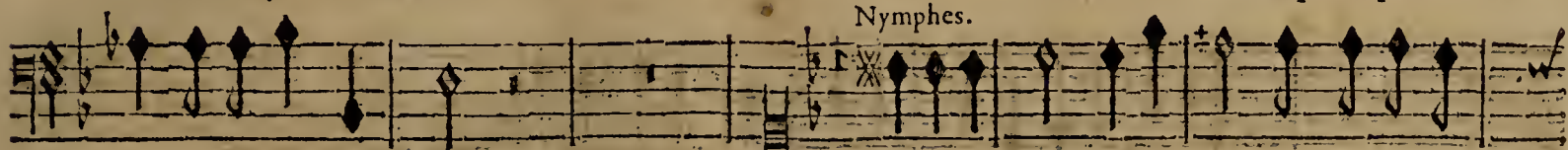
BASSE-CONTINUE.



dice a finy son fort.

Nymphes.

Cruelle mort ! O destin trop impito-



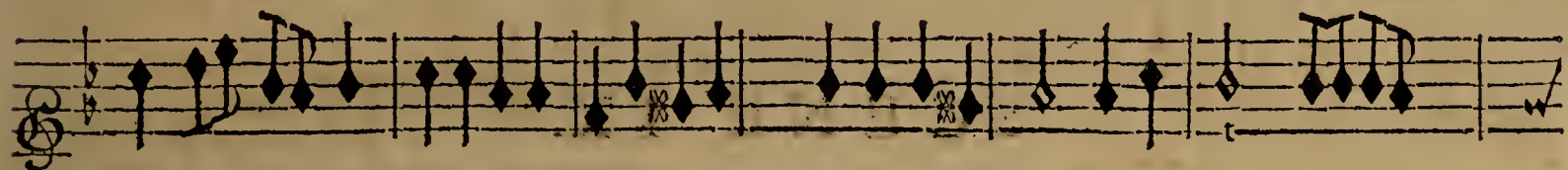
dice a finy son fort.

Nymphes.

Cruelle mort ! O destin trop impito-



Cruelle mort ! O destin trop impito-

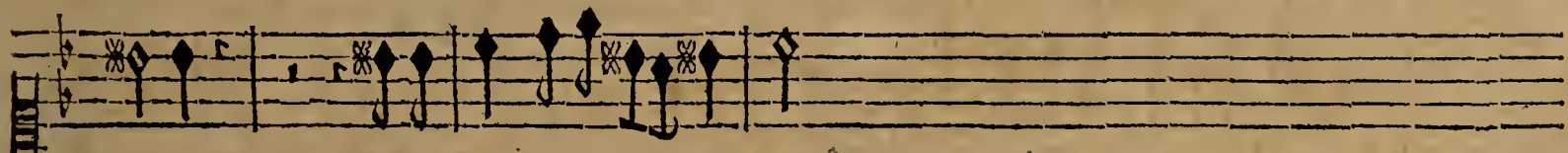


BASSE-CONTINUE.



yable !

Euridice a finy son fort.



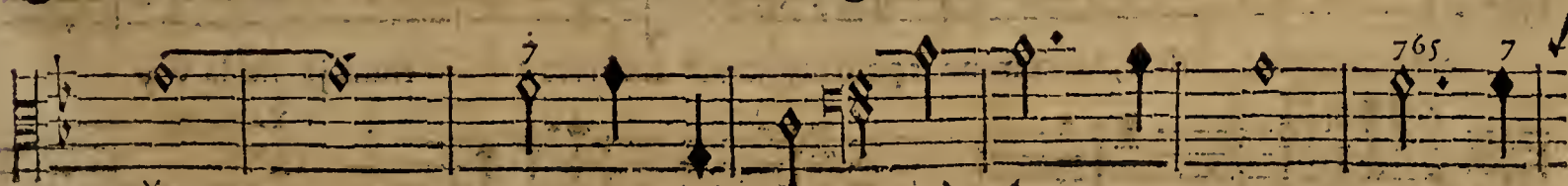
yable !

Euridice a finy son fort.



yable !

Euridice a finy son fort.



* BASSE-CONTINUE.

Et je

BASSE-CONTINUE.

SCENE IX.

ORPHEE, EURIMEDE.

ORPHEE.

sens ma foible paupiere S'ouvrir encor à la lumiere, Lorsqu'Euridice

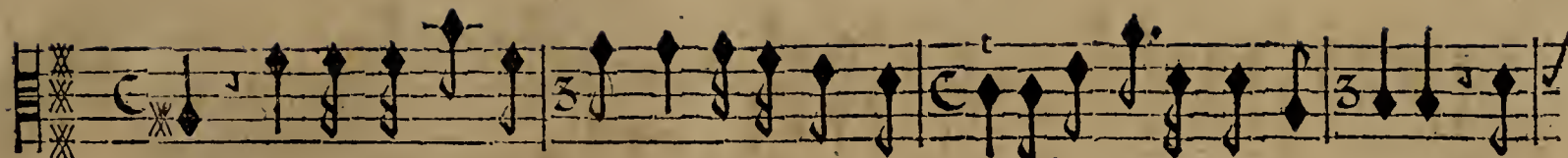
BASSE-CONTINUE.

vient de la perdre à ja- mais; O honteux, ô lâches regrets? Quand je devrois plutôt la sui-

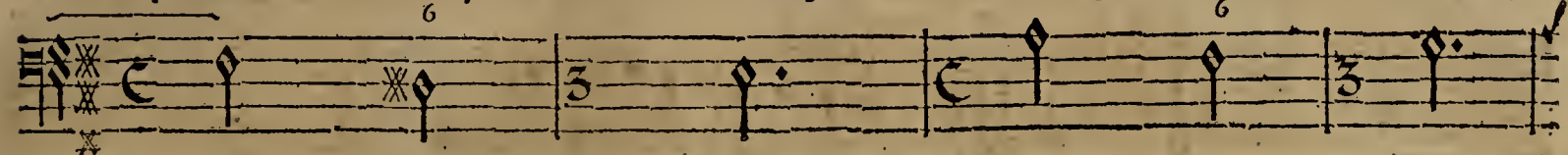
BASSE-CONTINUE.

vre; Euri- dice, Eh comment pourray-je vo' survivre? Mais je ne la voy'

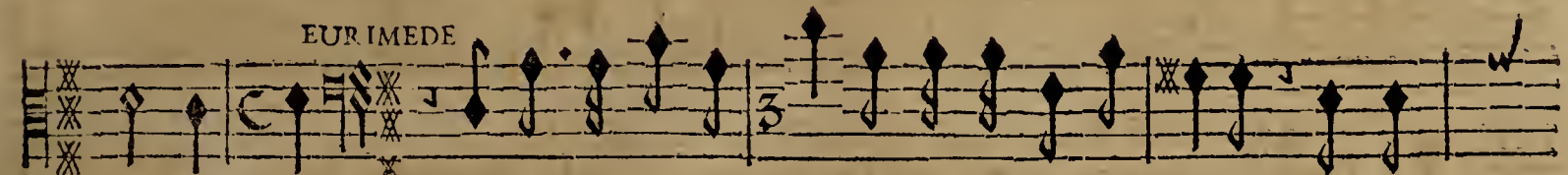
BASSE-CONTINUE.



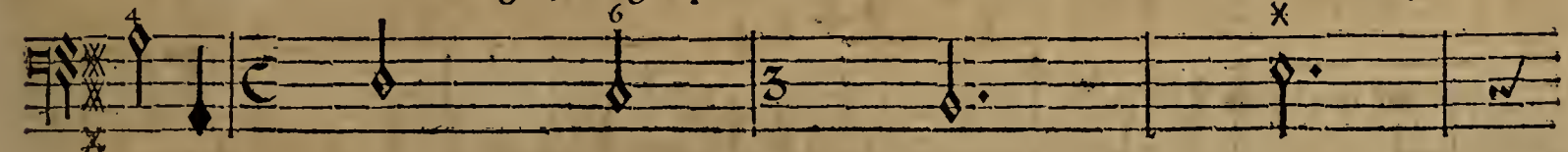
plus. Ah! laissez-moy cou- rir Prés de ce qui m'en reste, Après ce coup fu- neste J'y



BASSE-CONTINUE.



veux mou- rir. Songez, Songez plu- tost dans ce malheur extrême Aux moy-



BASSE-CONTINUE.



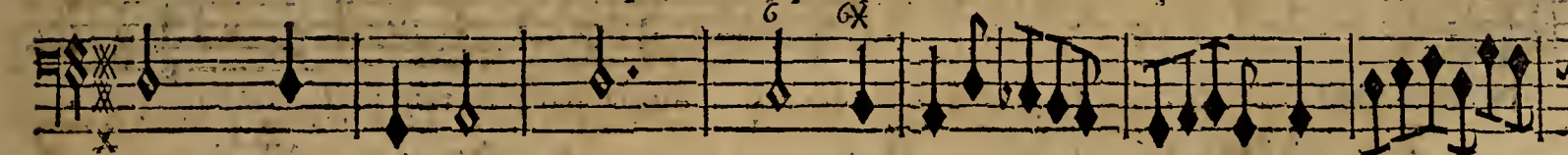
ens de le repa- rer. Et que puis-je encor espérer? La mort me ra- vit ce que j'ay-



BASSE-CONTINUE.



me. Avez-vous oublié ce qu'ont fait quelque fois Et vostre Lyre & vostre Voix? A



BASSE-CONTINUE.



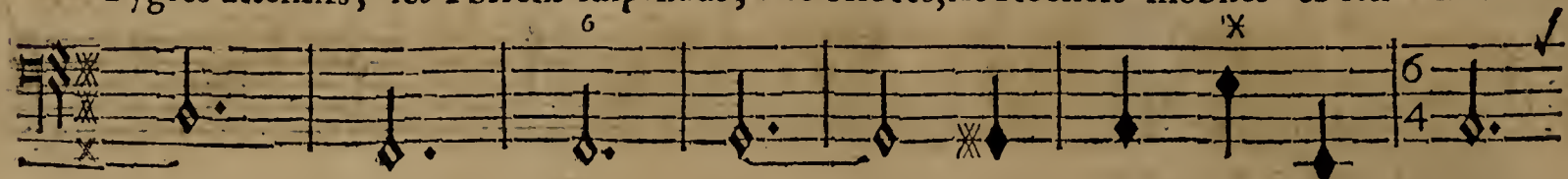
leurs divins accords n'a-t-on pas veu possibles Les effets les moins attendus; Les



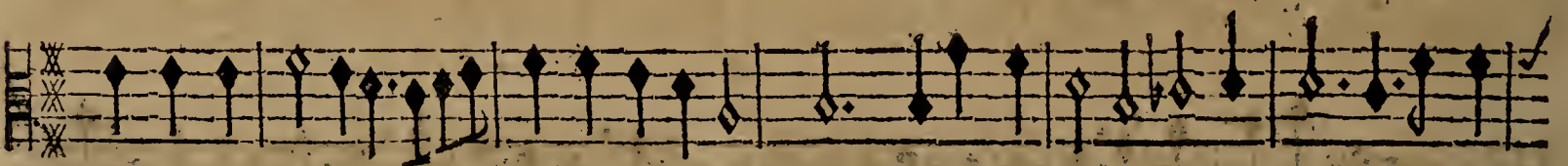
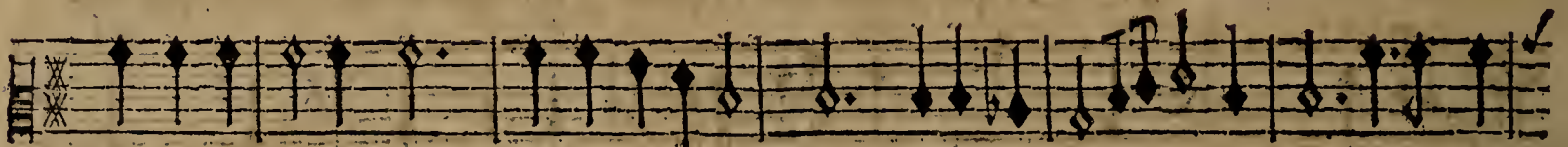
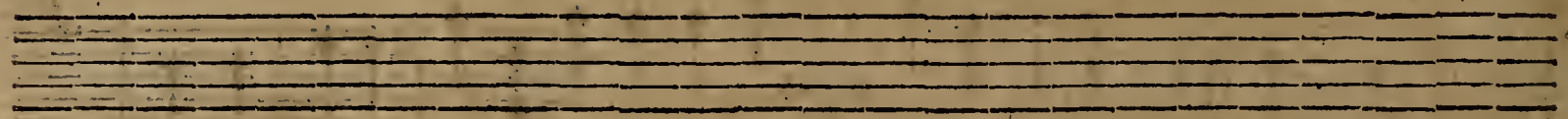
BASSE-CONTINUE.



Tygres attentifs, les Torrens suspendus, Les Arbres, les Rochers mobiles & sensibles?



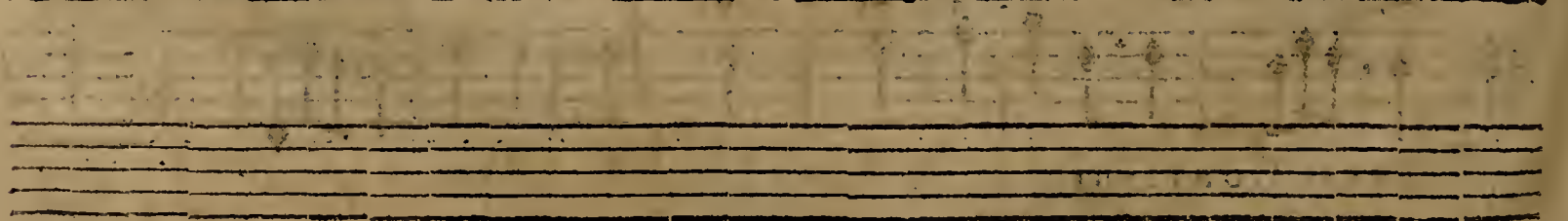
BASSE-CONTINUE.

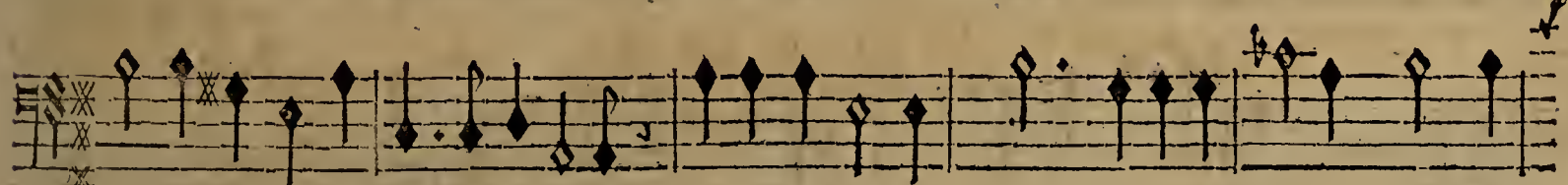


N'êtes-vous pas encore maître de ces accents Sur la nature tout puissants? Faites qu'à

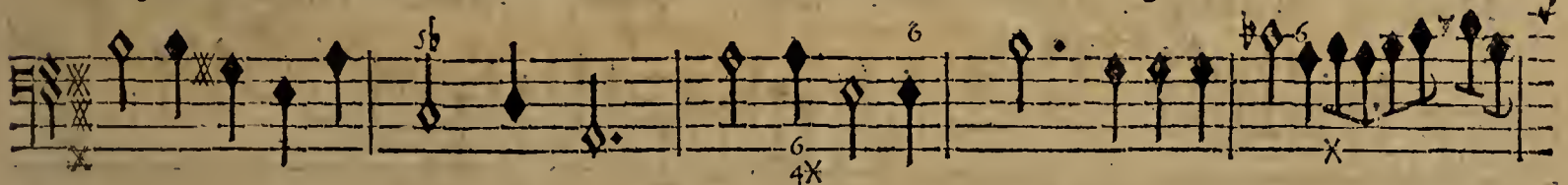


BASSE-CONTINUE.

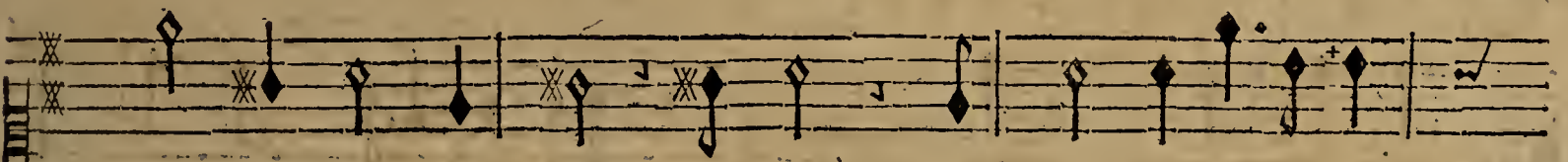




leur pouvoir l'enfer mesme obeïsse: N'oseriez-vous tenter ce genereux effort? La



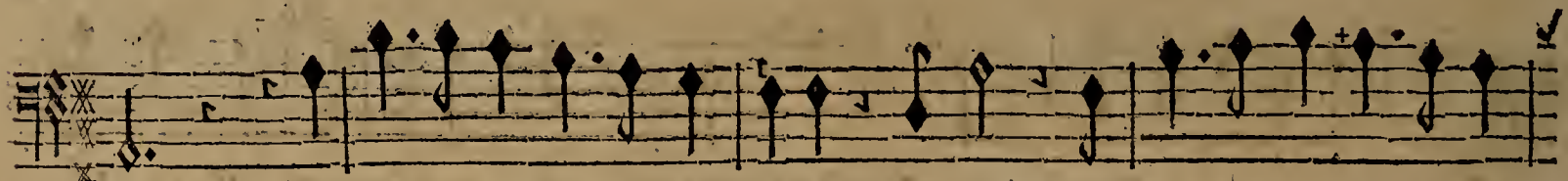
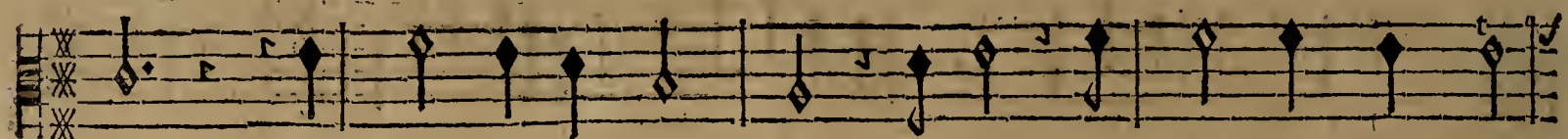
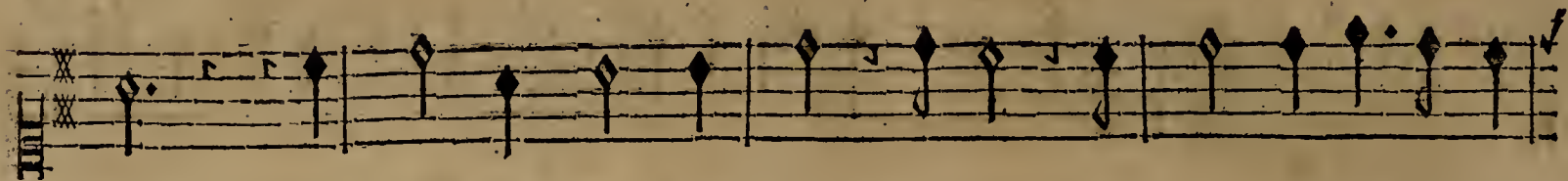
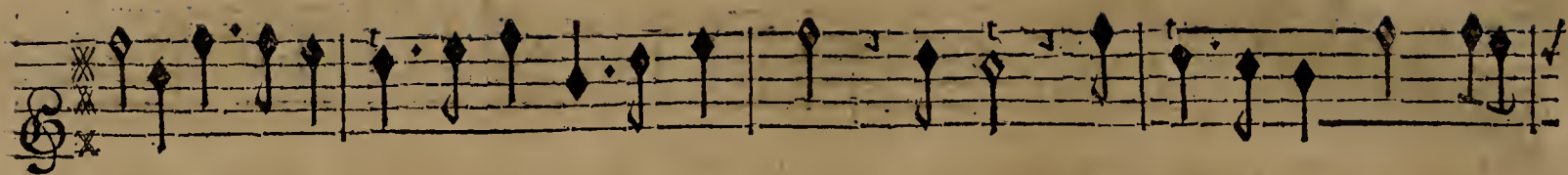
BASSE-CONTINUE.



Mort vous enleve Euri- dice, Allez, Allez l'enlever à la



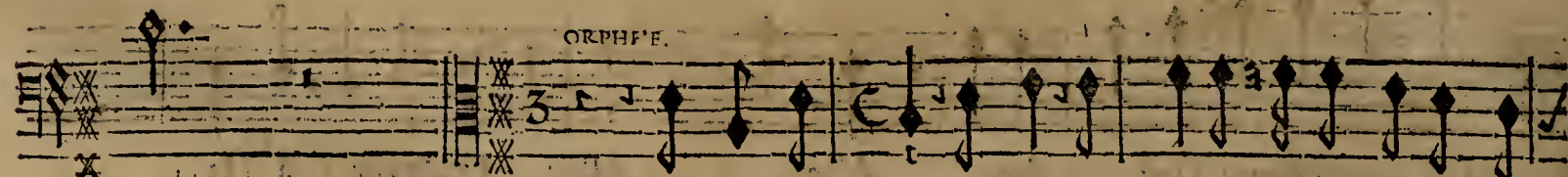
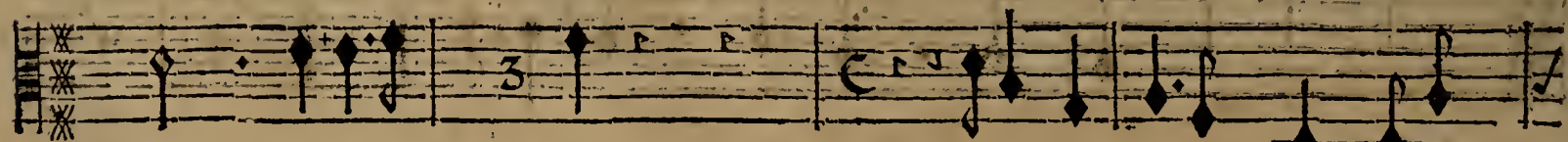
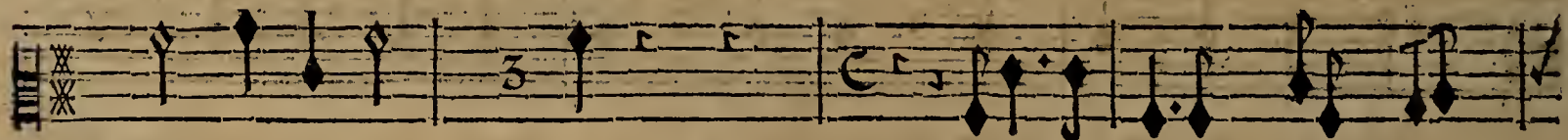
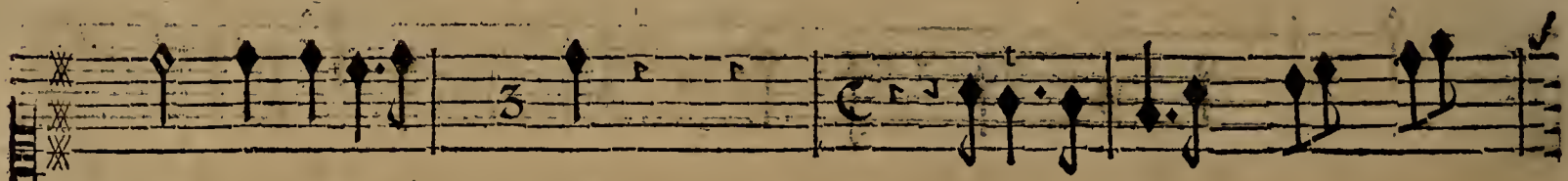
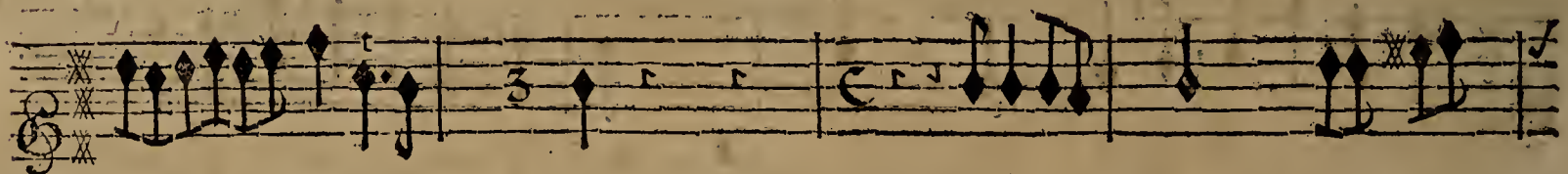
BASSE-CONTINUE.



Mort. La Mort vous enleve Euri- dice, Allez, Allez l'enlever à la

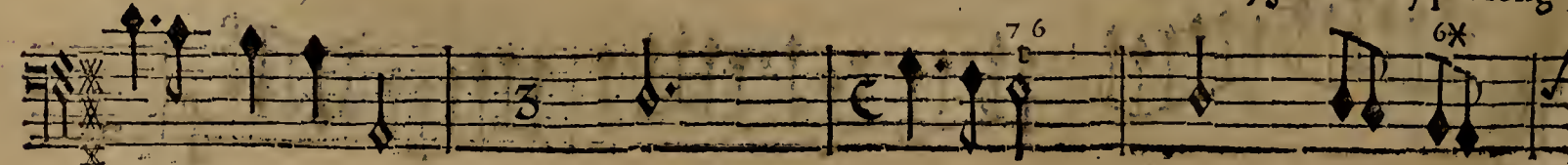


BASSE-CONTINUE.



mort.

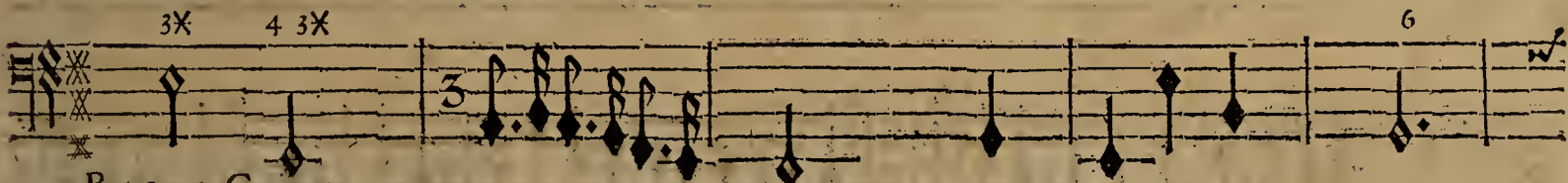
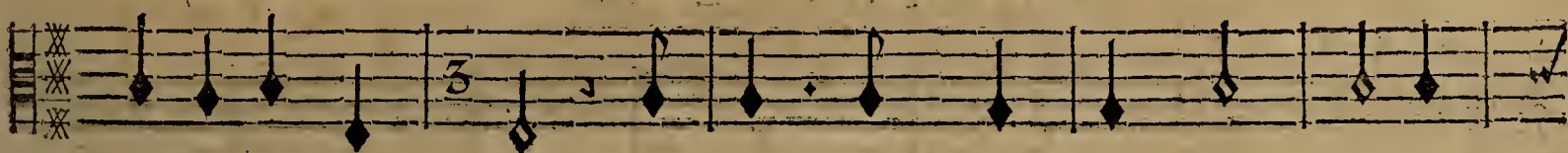
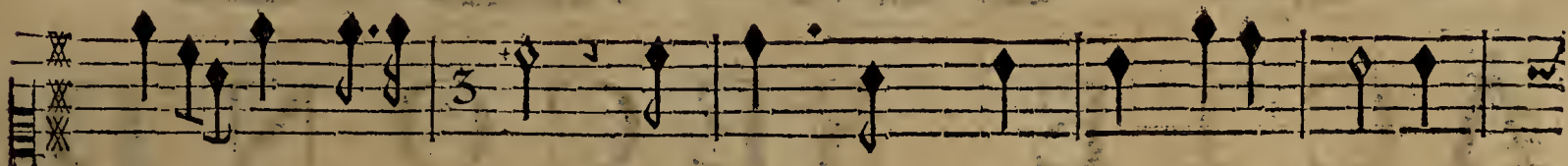
C'en est as- fez. atten, cher Ombre, Je n'auray pas long-



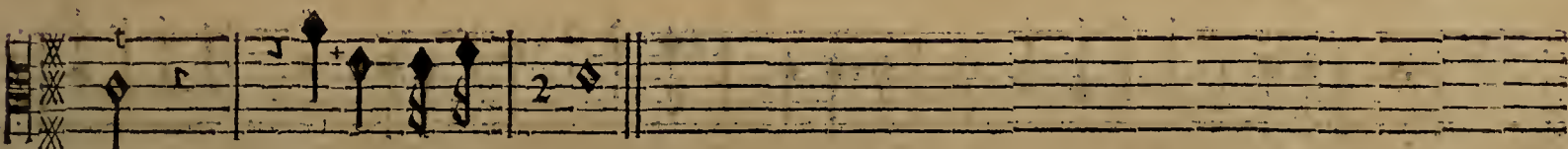
BASSE-CONTINUE.



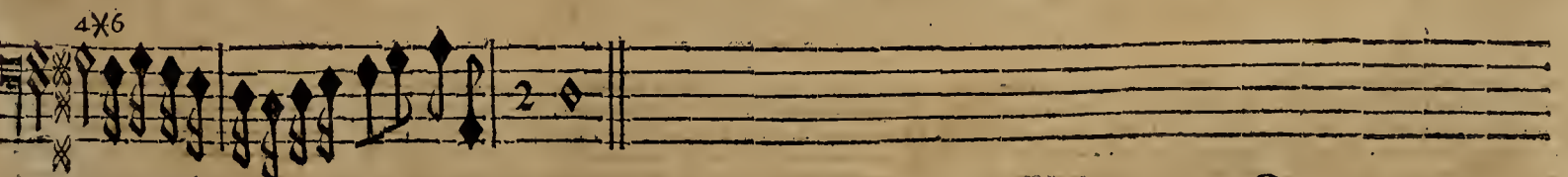
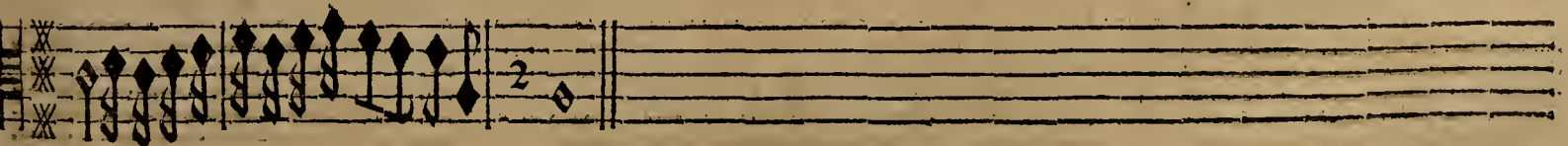
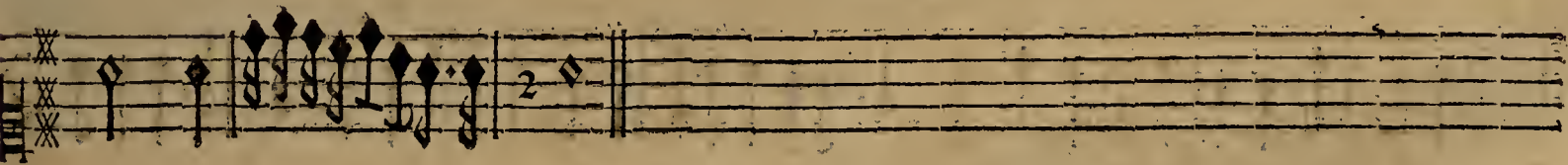
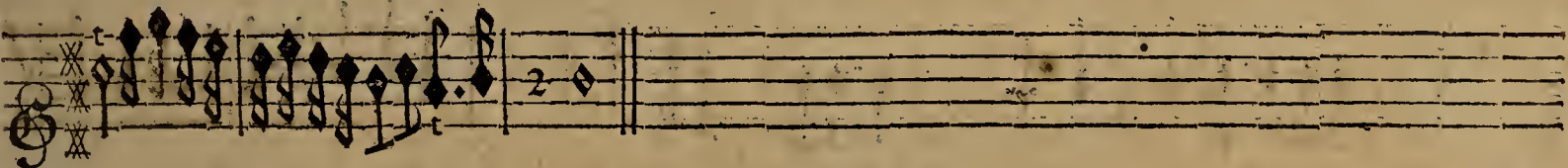
temps à me rien repro- cher. Je cours dans le Royaume sombre, Ou mou-



BASSE-CONTINUE.



rir, ou t'en arra- cher.



BASSE-CONTINUE.

O

On joue pour Entr'Acte l'Air en D la re # au Prologue page 7.

FIN DU PREMIER ACTE.

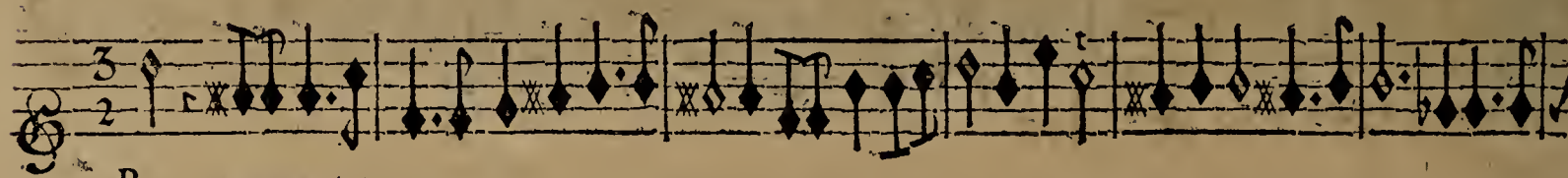
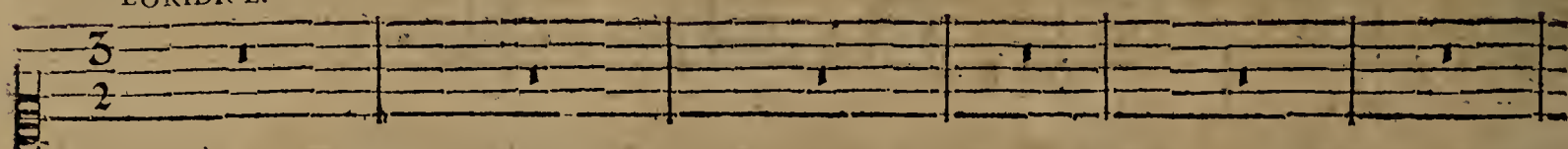


ACTE SECOND.

SCENE PREMIERE.

EURIDICE seul.

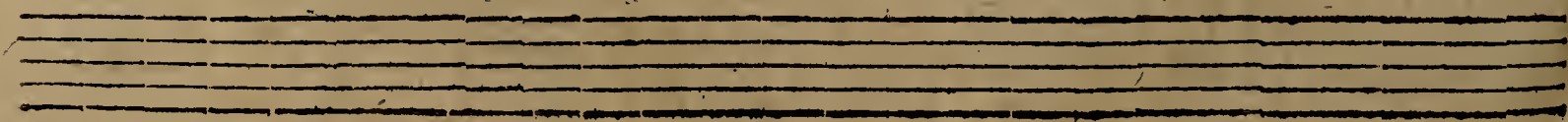
EURIDICE.

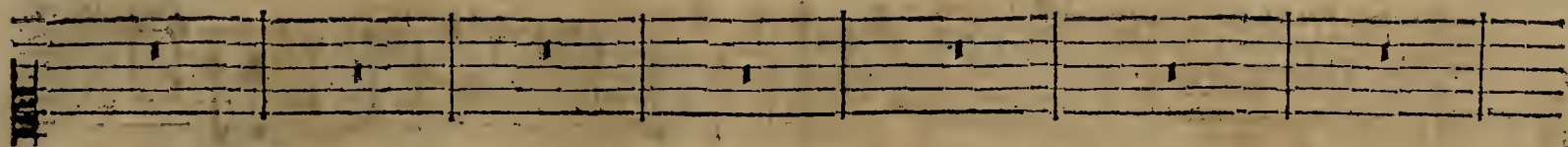


RITOURNELLE.

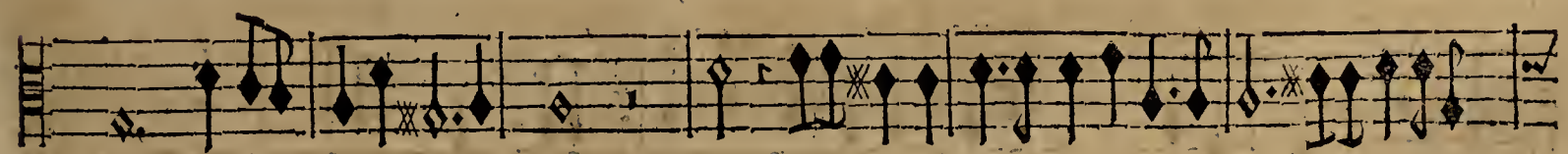
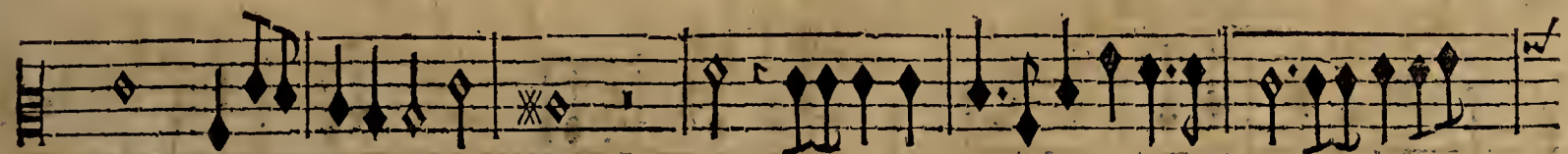
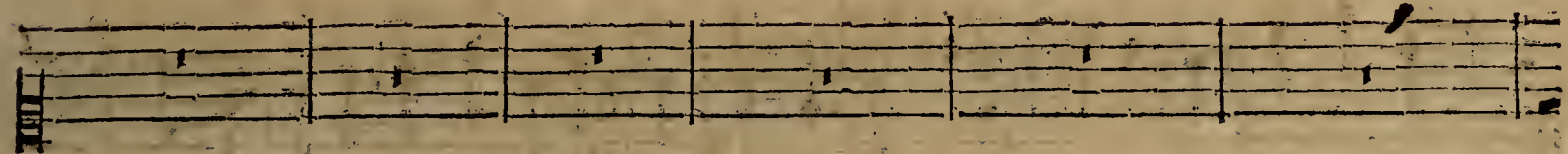


BASSE-CONTINUE.



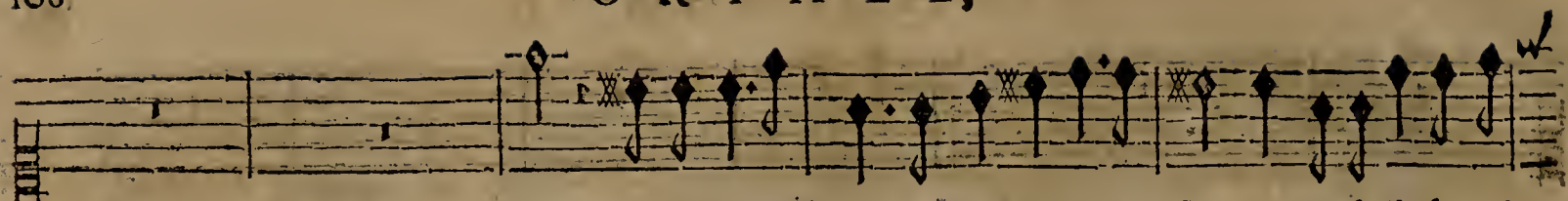


BASSE-CONTINUE.

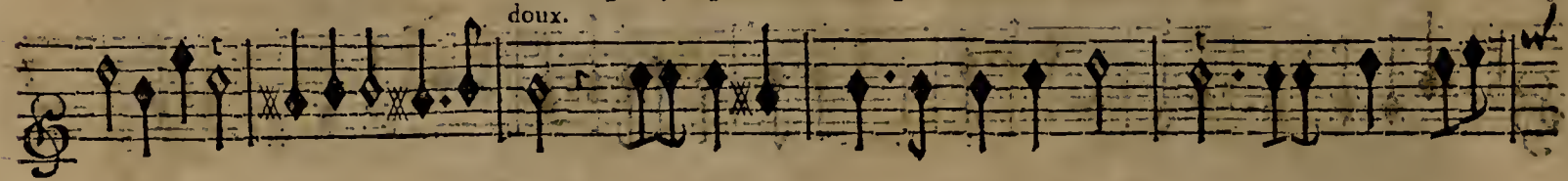


BASSE-CONTINUE.

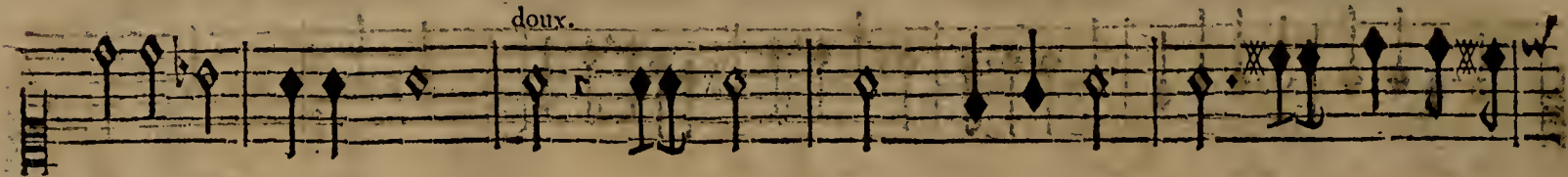
O ij



Ah ! que j'esproue bien que l'amoureuse flâme Au delà du tré-
doux.



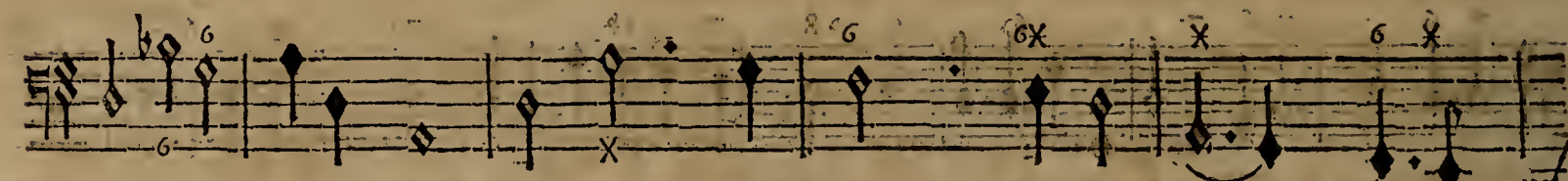
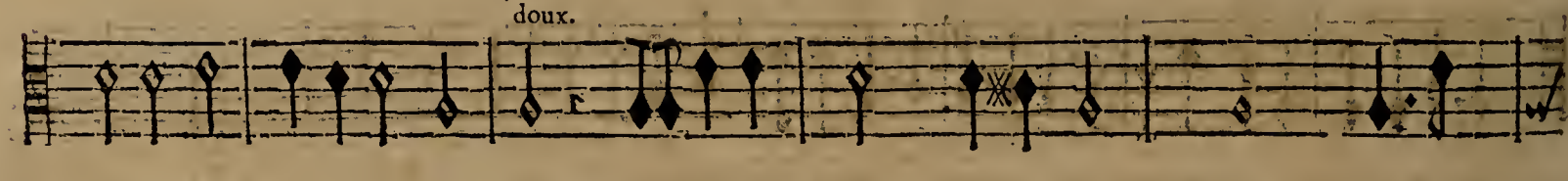
doux.



doux.



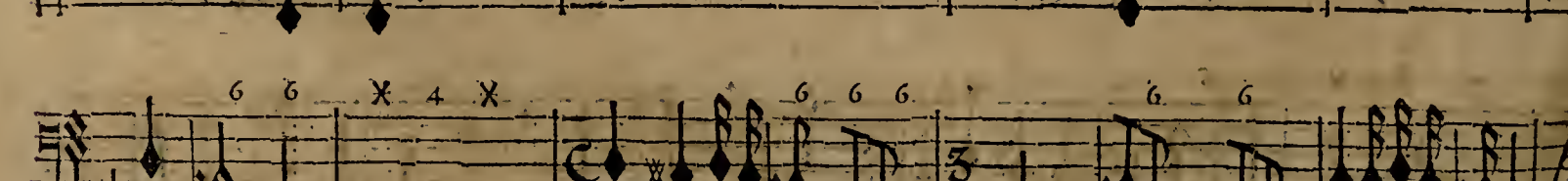
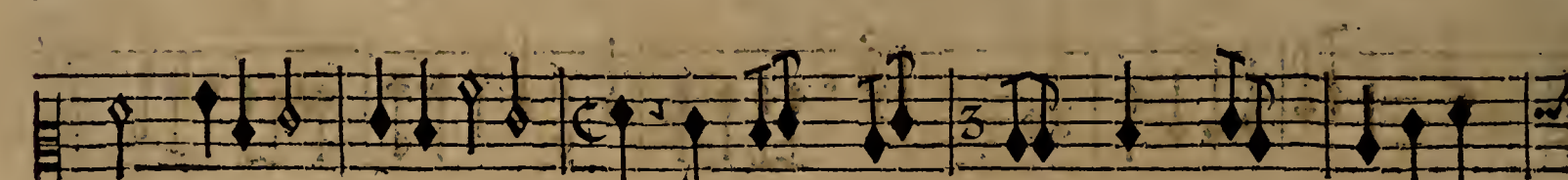
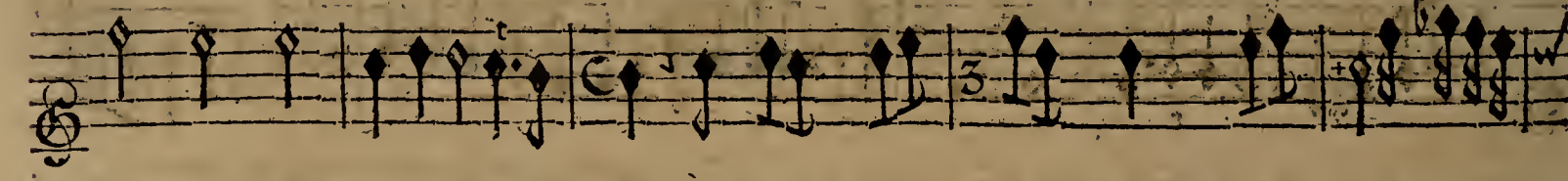
doux.



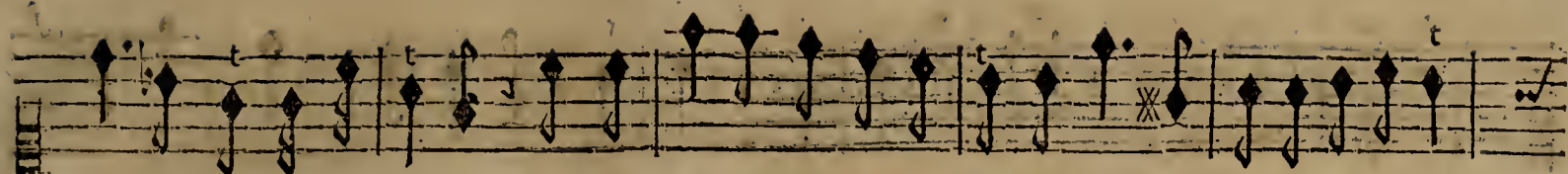
BASSE-CONTINUE.



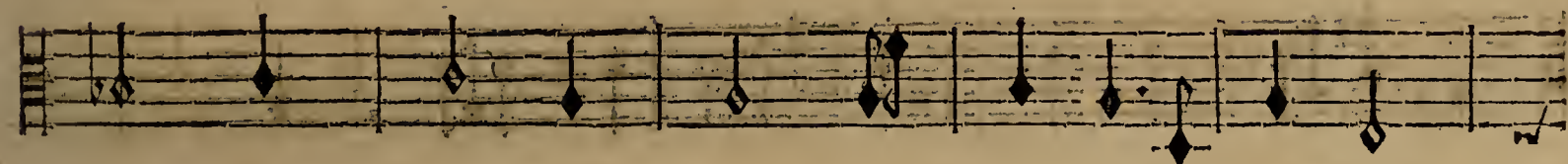
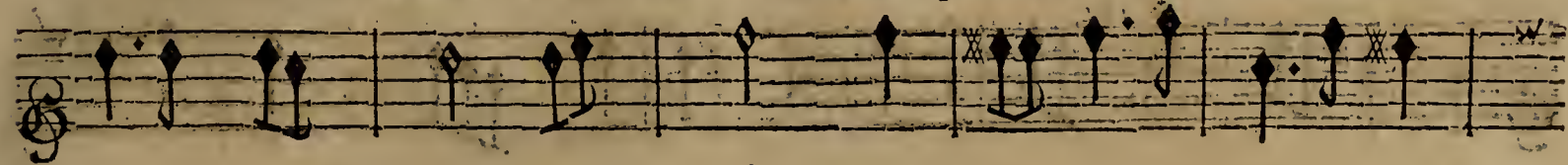
pas regne encor dans une a- me. Des champs Elysi- ens j'ay veu tous les attraits, Ces fo-



BASSE-CONTINUE.



rests toujours verdoyantes, Ces beaux Astres formez exprès Pour luire aux ames innocen-



BASSE-CONTINUE.



tes. Mais rien n'y peut charmer l'ennuy que je ressens, Privée, he-



BASSE-CONTINUE.

las! de ce que j'aime, Je regrette un plus heureux temps, L'amour content est

6 6x * sb b 4 1 7 * 6 6 6

BASSE-CONTINUE.

le bonheur suprême Tous les autres font languif- fans. Ah! que j'éprouve

6 6 6 *

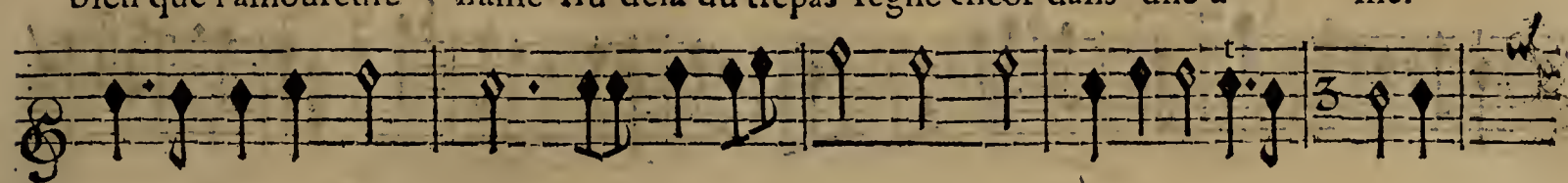
BASSE-CONTINUE.

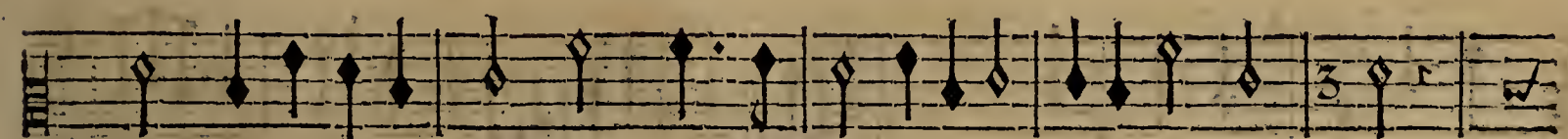
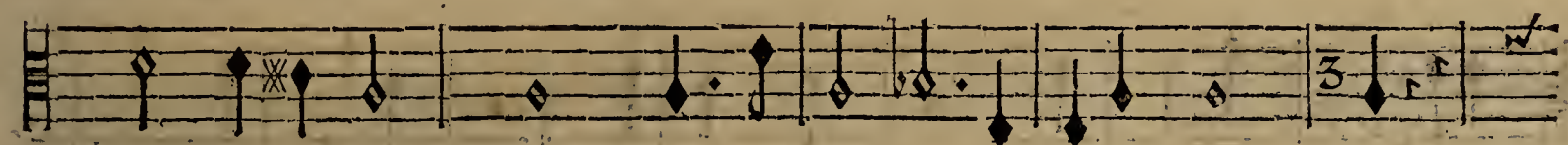
ACTE SECOND.

III

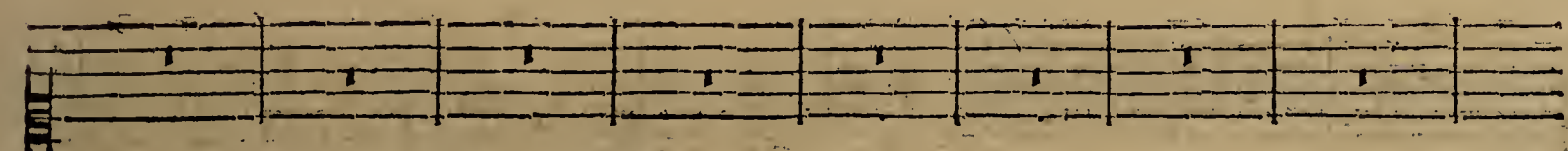
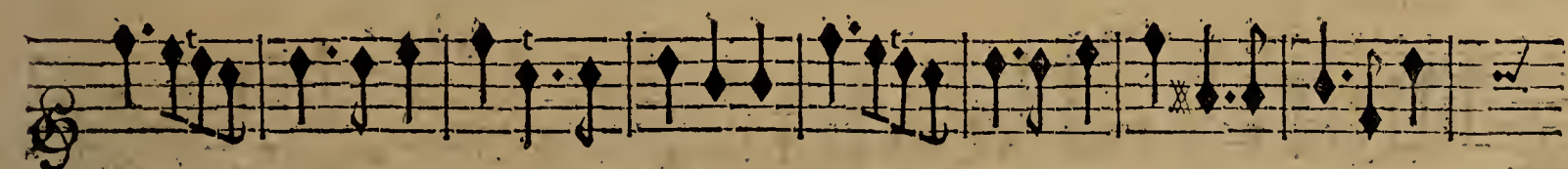



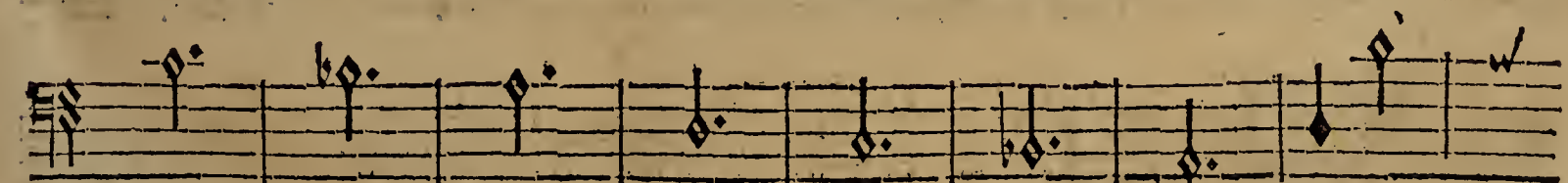
bien que l'amoureuse âme Au delà du trépas regne encor dans une a-me.




BASSE-CONTINUE.

BASSE CONTINUE.

Handwritten musical notation on five staves. The notation includes various notes, rests, and accidentals, with some notes marked with a 't' (trill) and a 'w' (ornament). The staves are arranged in a system, with the first staff being a treble clef and the others being bass clefs.

BASSE-CONTINUE.

Handwritten musical notation on five staves. The notation includes various notes, rests, and accidentals, with some notes marked with a 't' (trill) and a 'w' (ornament). The staves are arranged in a system, with the first staff being a treble clef and the others being bass clefs.

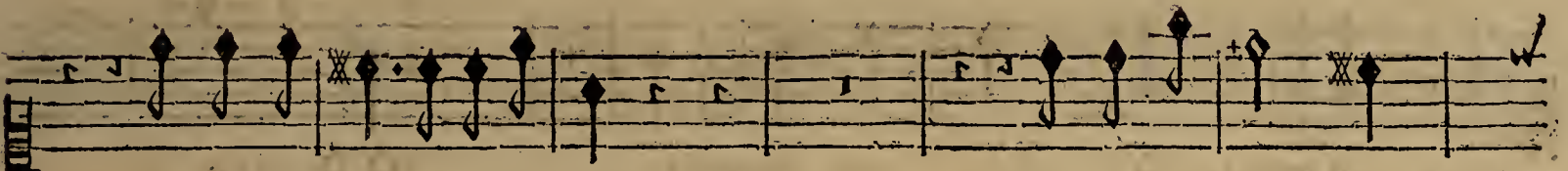
BASSE-CONTINUE.



Un tendre souvenir m'occupe incessamment.

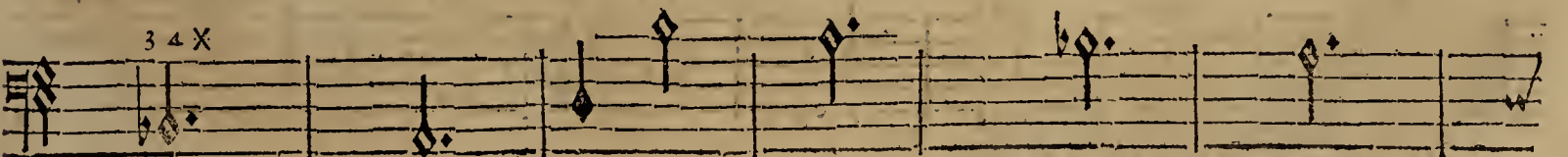
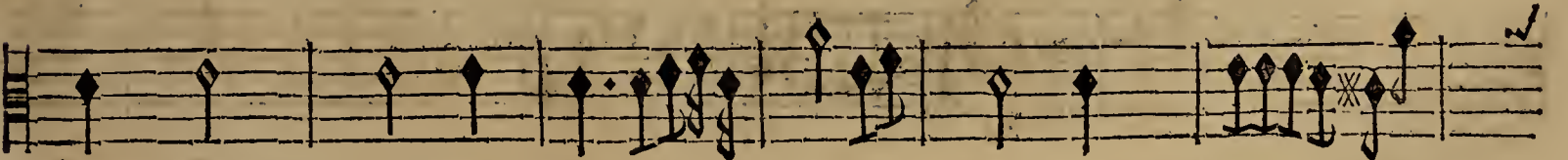
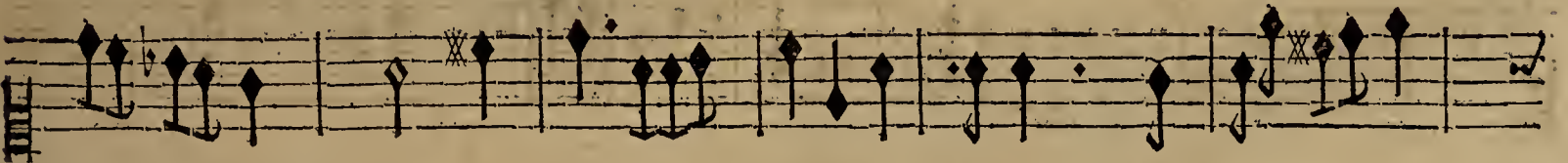


BASSE-CONTINUE.



Que fait Orphée en ce moment ?

Puis-je en douter ? il



BASSE-CONTINUE.

P

m'aime, il m'est fidelle, Il m'aime, il m'est fidelle, Il sou-

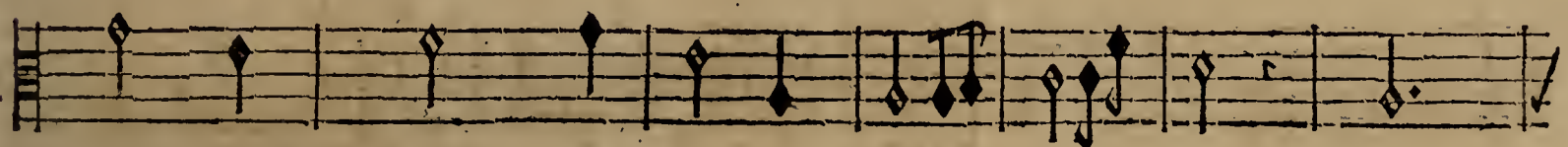
BASSE-CONTINUE.

pire, il gemit, sa triste voix m'appelle. O Dieux! ô

BASSE-CONTINUE.



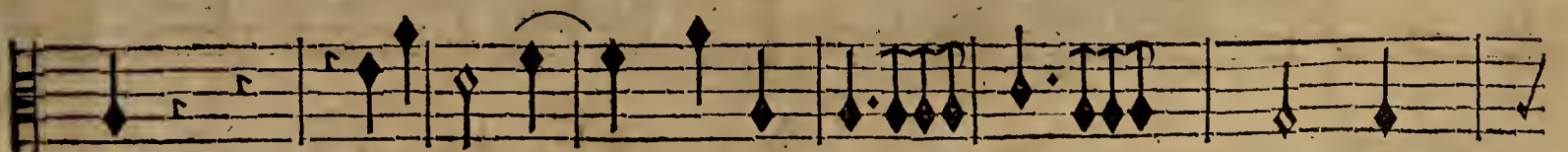
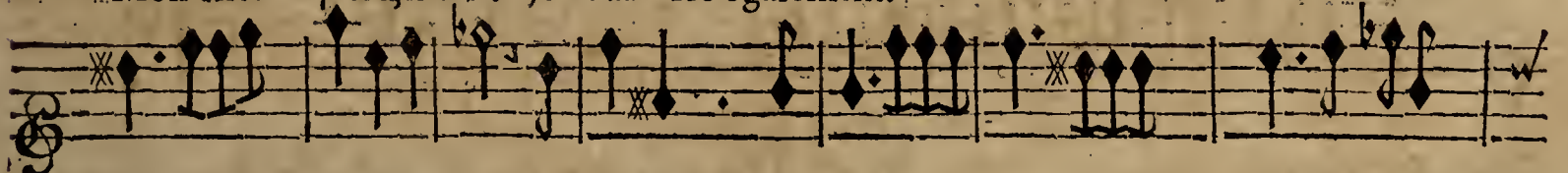
Dieux! que ne peut- il pour son soulagement Estre aussi le témoin de ma peine cruelle?



BASSE-CONTINUE.



Mon cher Orphée, hélas! je souffre également.



BASSE-CONTINUE.

P ij

Pourquoy faut-il que Proserpine Aujourd'huy me destine, A l'hon-

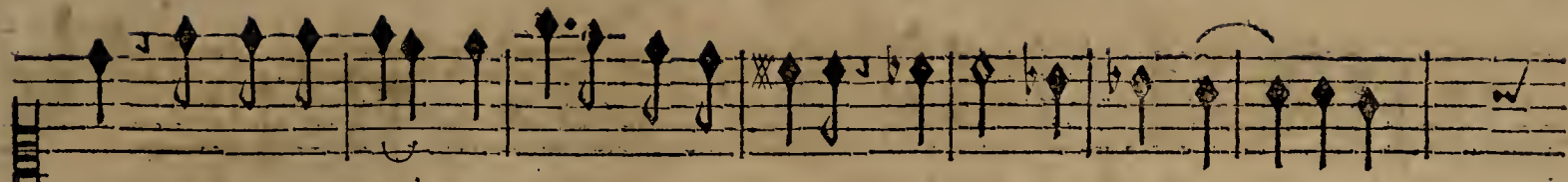
43X 56 34X 765

BASSE-CONTINUE.

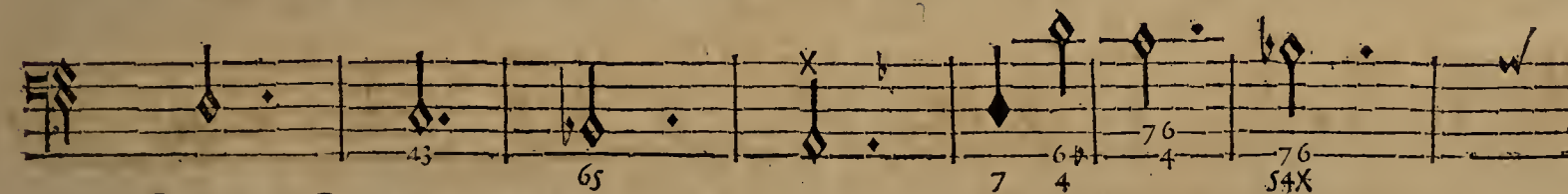
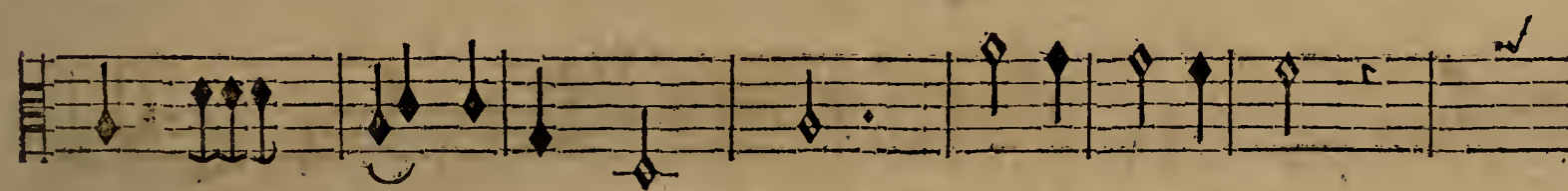
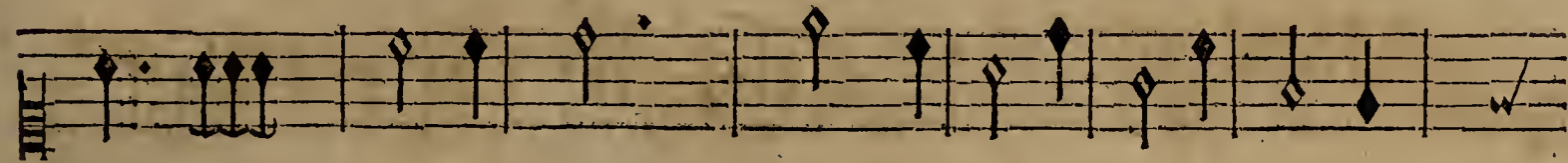
neur d'augmenter sa Cour; Je trouvois l'Elysee un plus charmant se-

6 6

BASSE-CONTINUE.



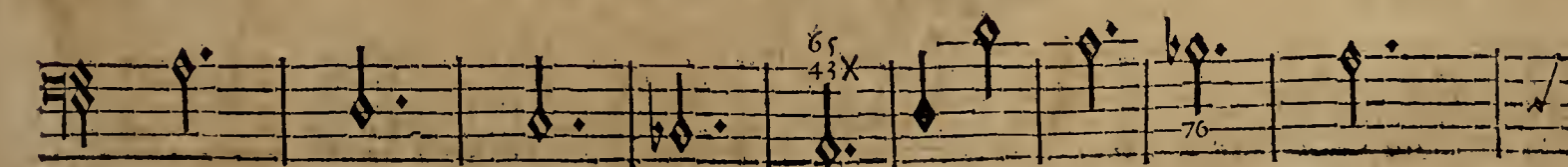
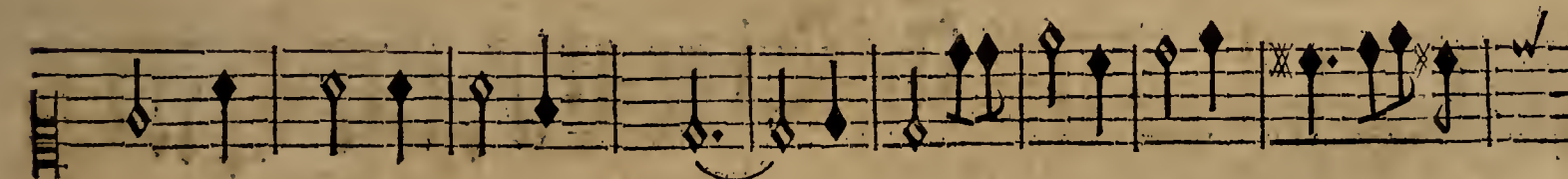
jour, Que de moments va perdre ma tendresse; Helas! avec tran- quili-



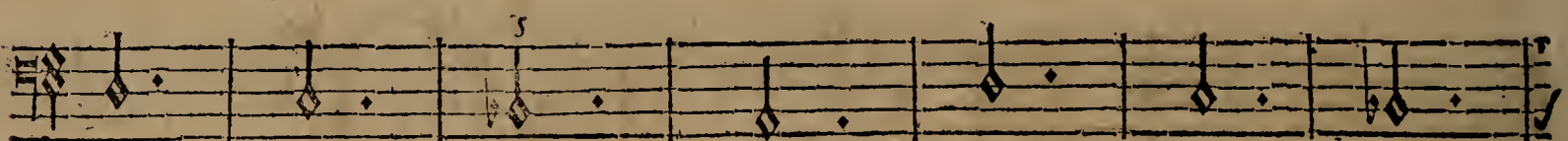
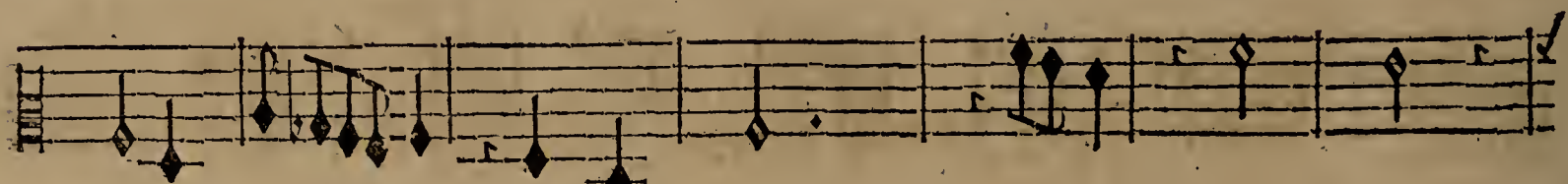
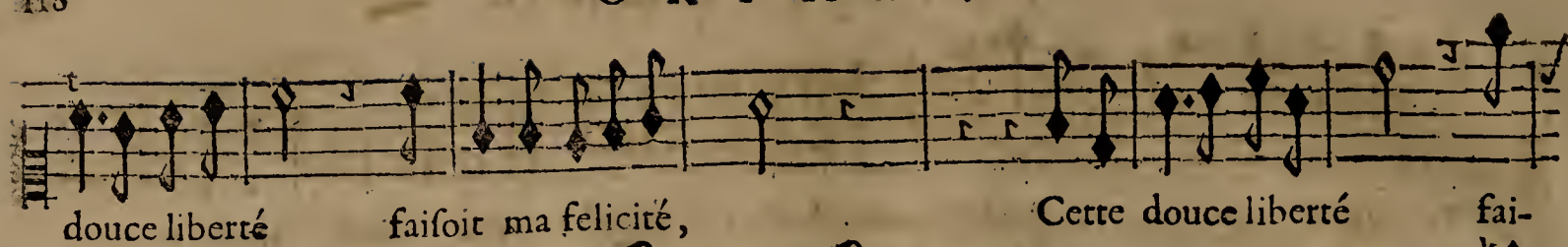
BASSE-CONTINUE.



ré, Je pouvois y rêver, y rêver sans cesse, Cette



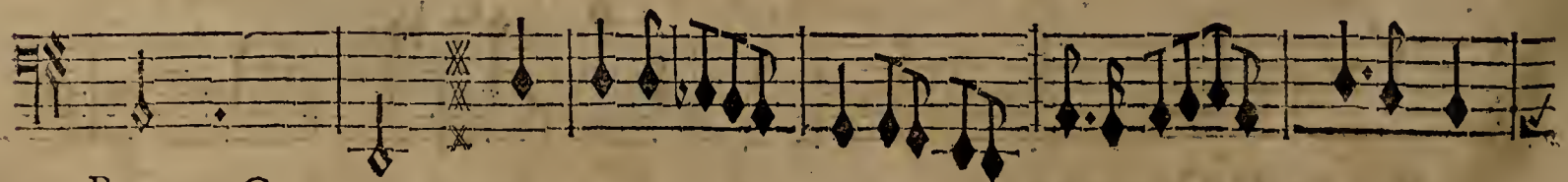
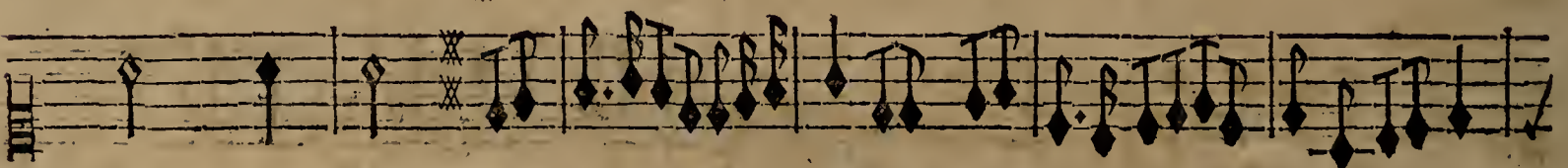
BASSE-CONTINUE.



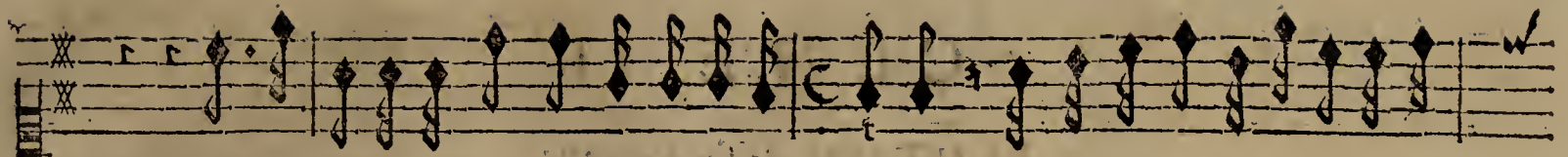
BASSE-CONTINUE.



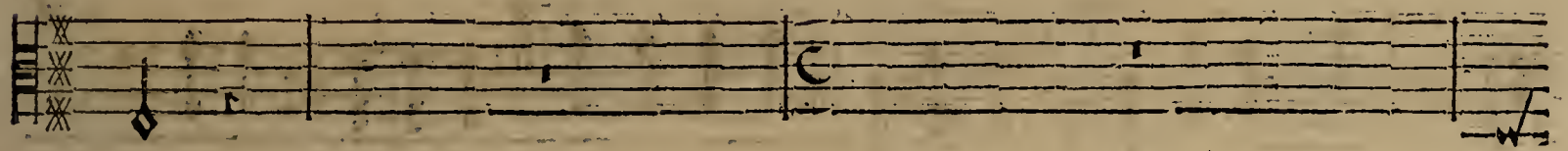
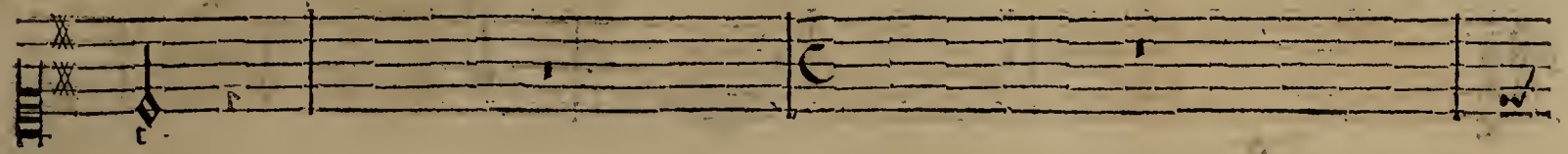
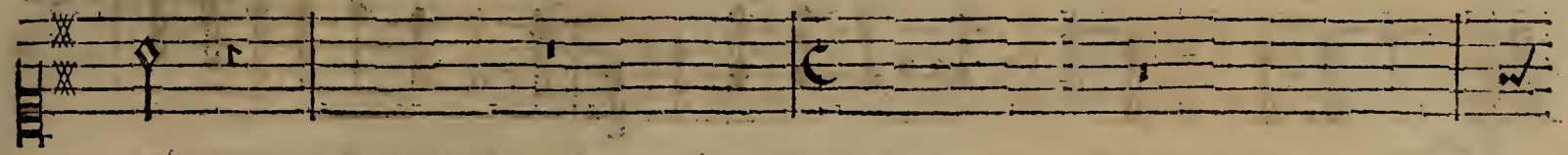
foit ma felicité.



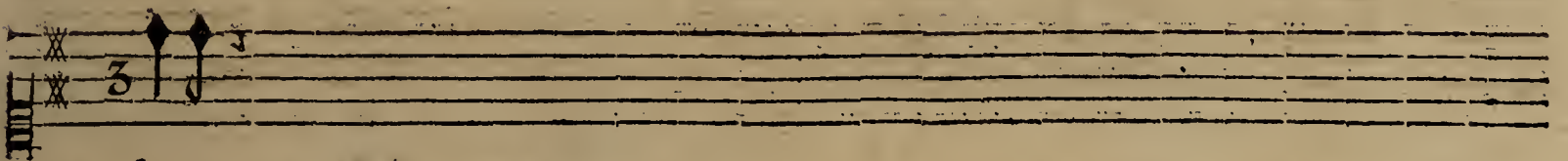
BASSE-CONTINUE.



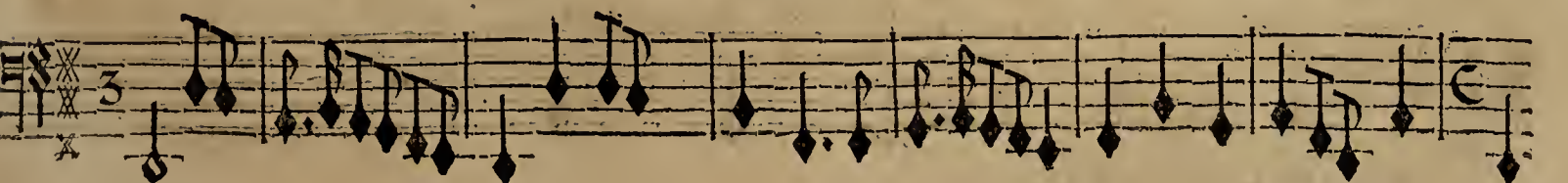
Mais déjà de ces lieux on trouble le si- lence. Pluton paroist, évitons sa pré-



BASSE-CONTINUE.

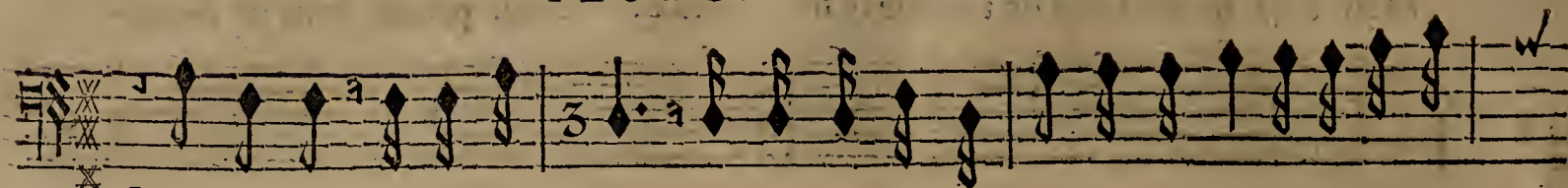


fence.

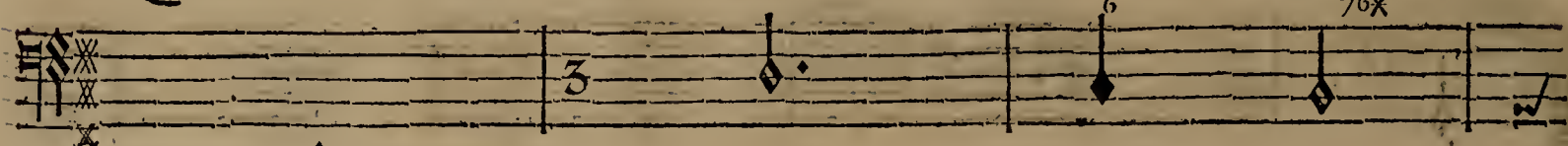


SCENE II.

PLUTON & ses Suivans.



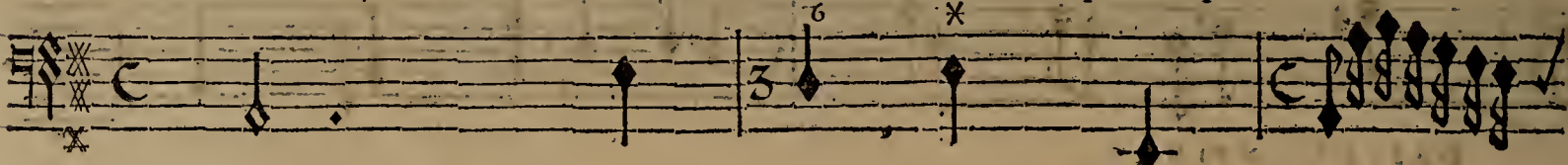
Qu'entens-je ? est-il donc vray que jusques dans ces lieux Un mortel insolent s'a-



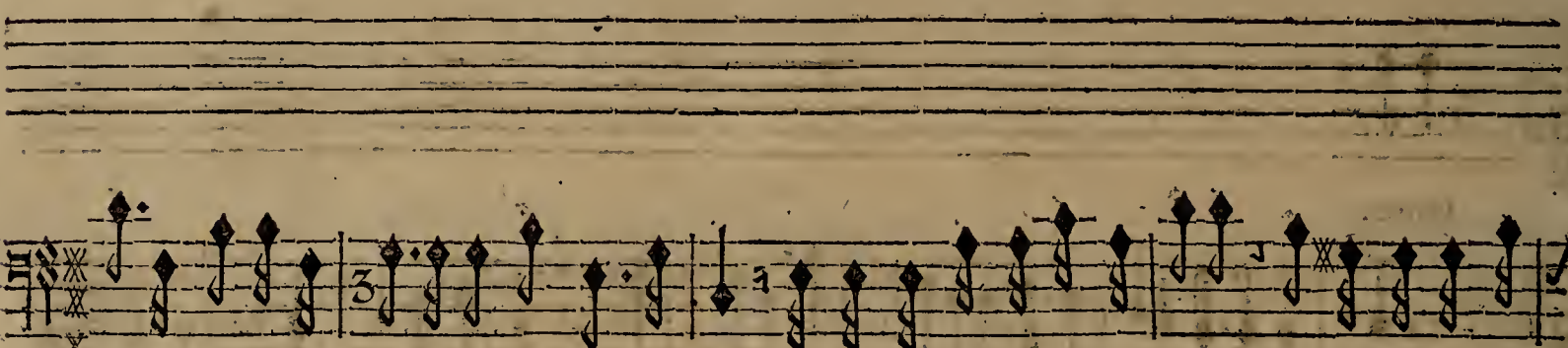
BASSE-CONTINUE.



vance ? Suis-je donc le moindre des Dieux ? Et craint-on si peu ma puis- sance ?



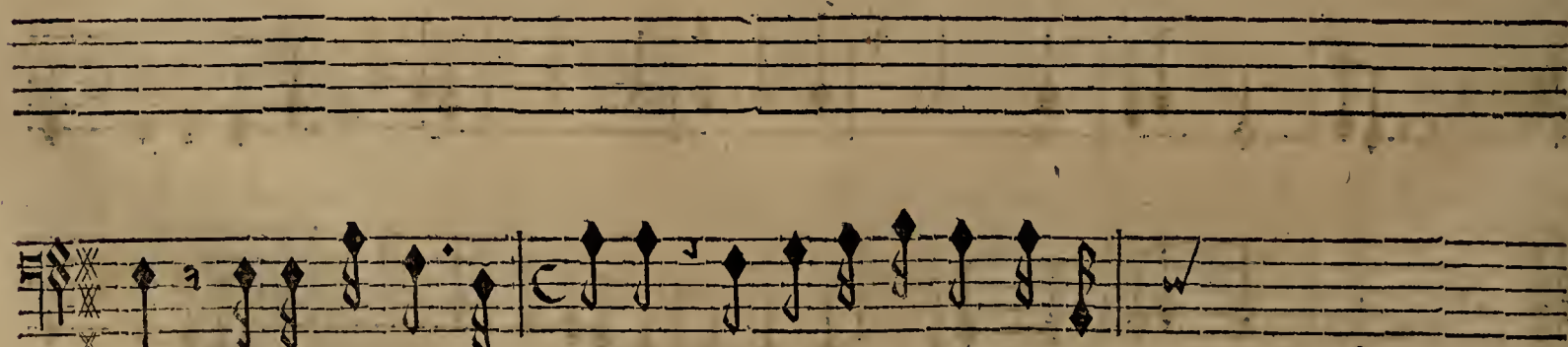
BASSE-CONTINUE.



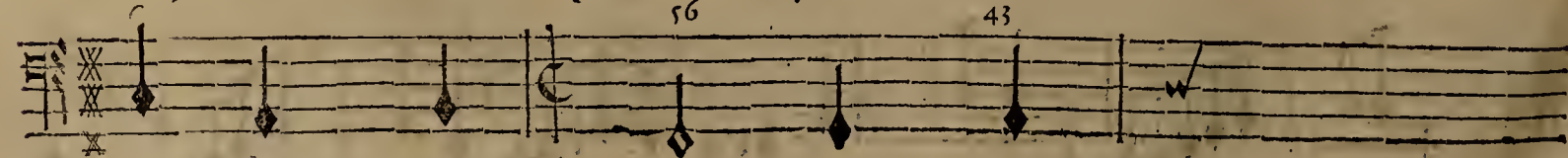
Ah ! je dois signaler par des tourmès cruels Le châtiment de cette audace ; Qu'il vienne ce mor-



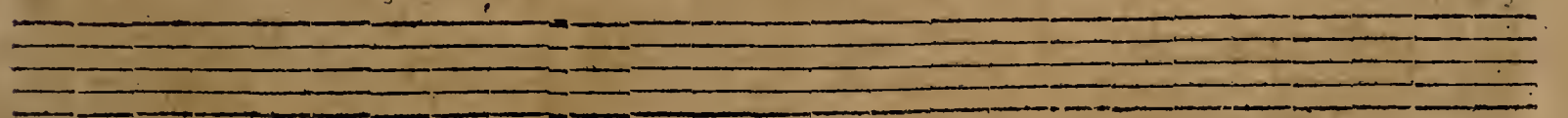
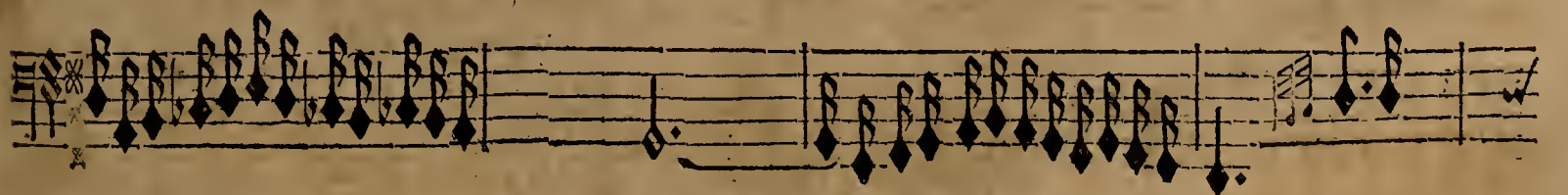
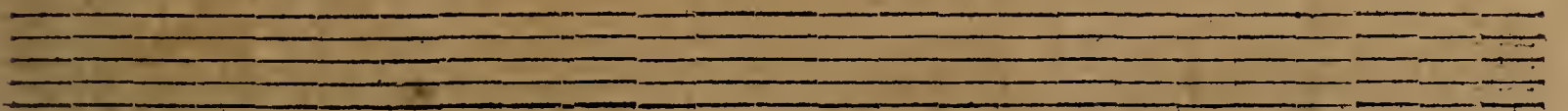
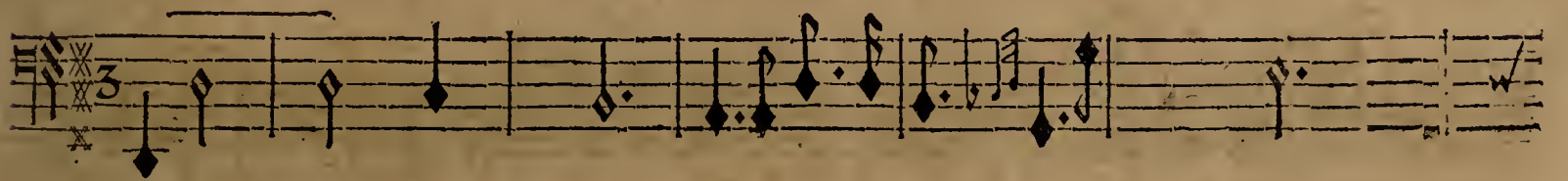
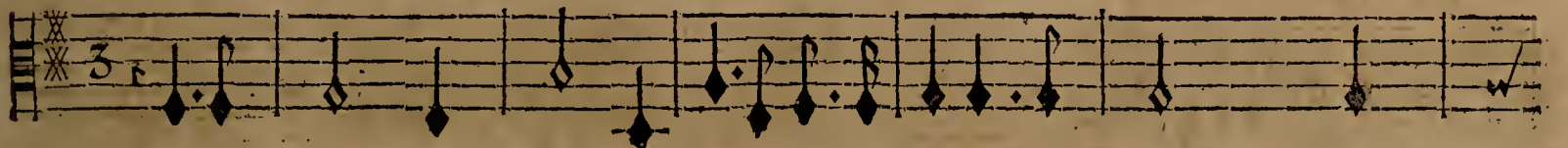
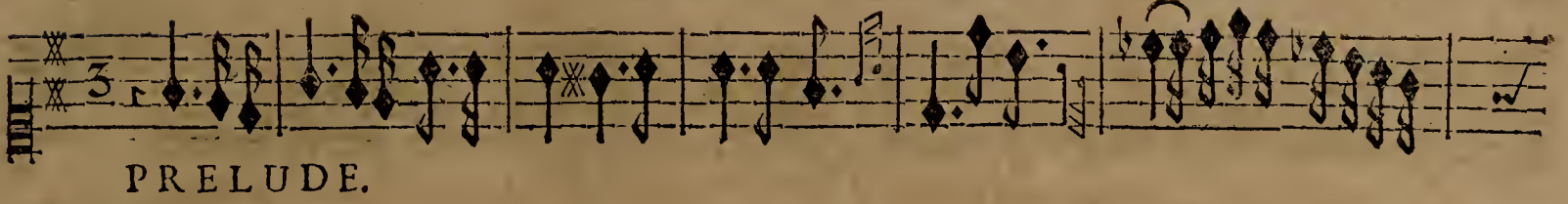
BASSE-CONTINUE.

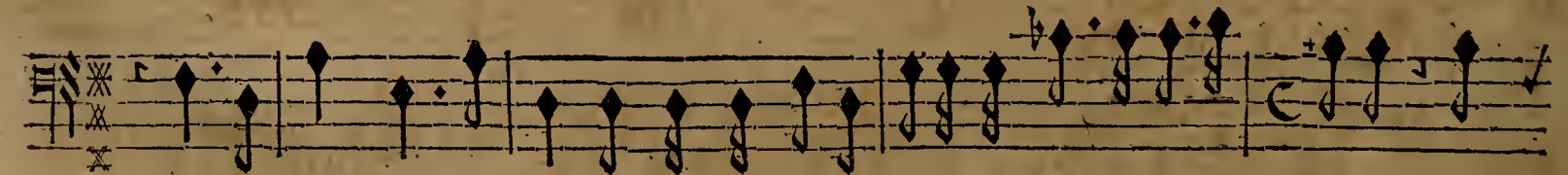
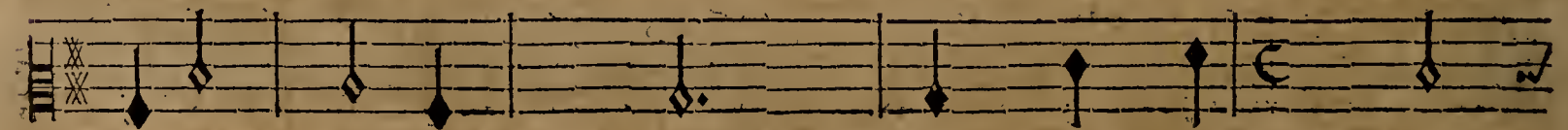
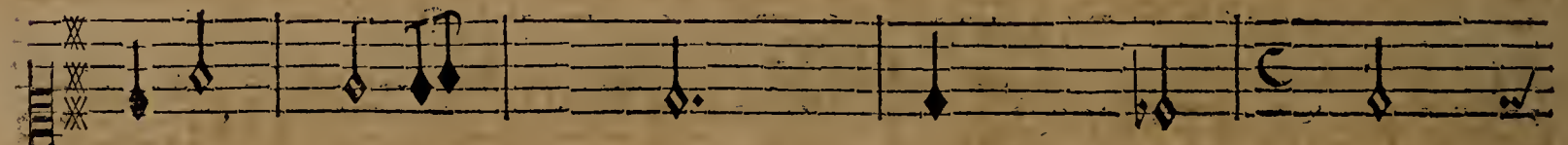
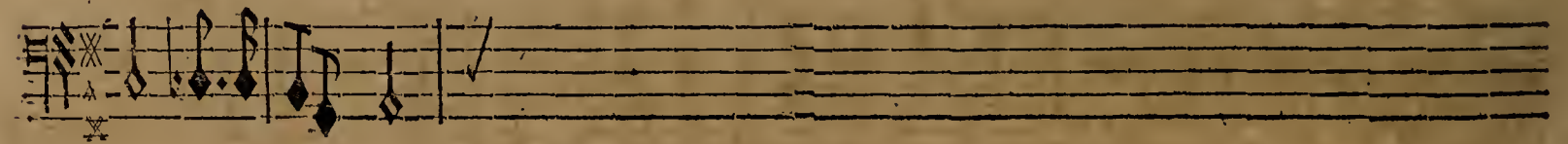
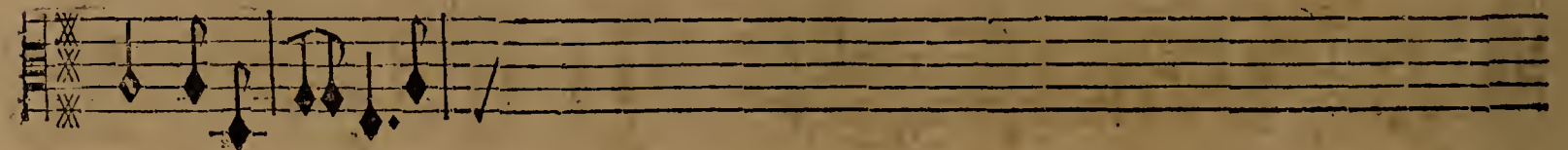


tel, il va trouver sa place Parmi les fameux criminels.

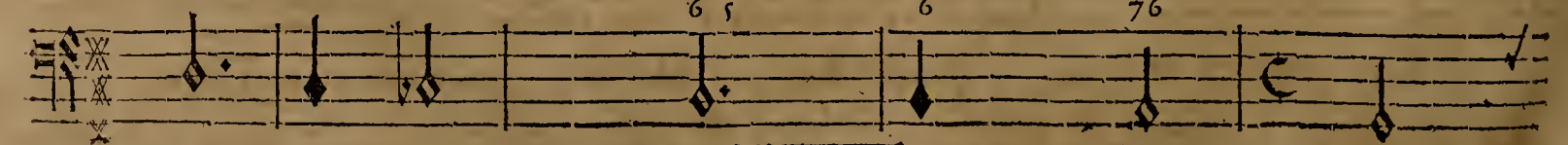


BASSE-CONTINUE.

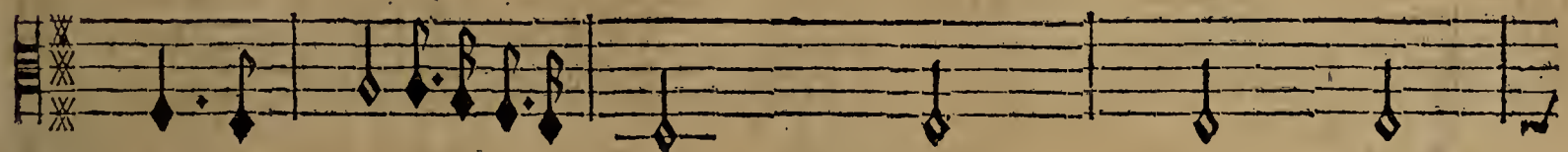
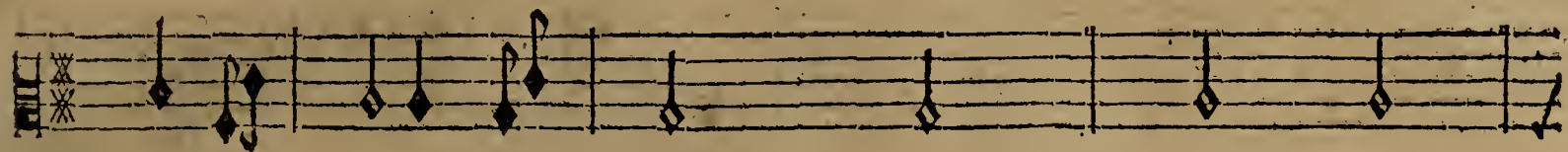
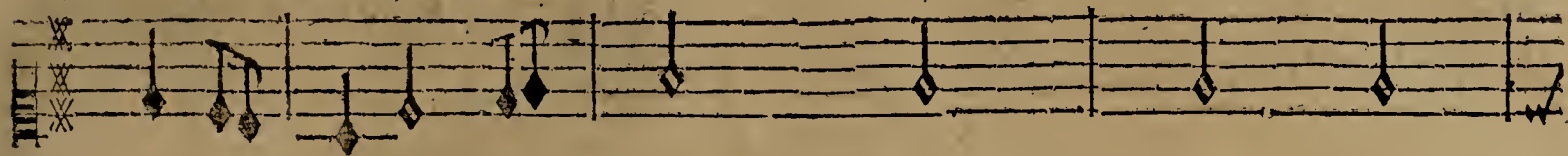
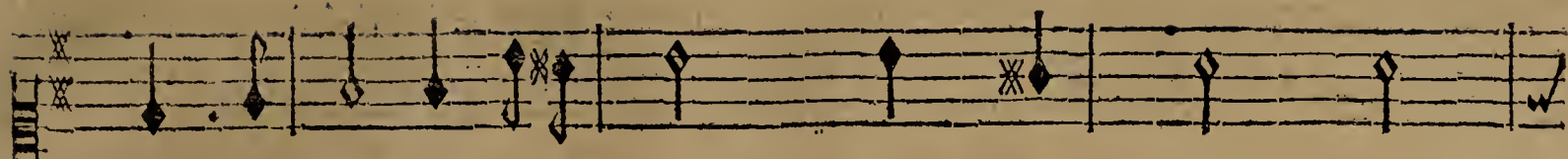




Mais dy-moy, Dieu du Styx, si dans cette entreprise Le Ciel le favo- rife, Du



BASSE-CONTINUE;



Fils de Jupiter les insolents efforts Doivent forcer les sombres bords, Ah! sans doute c'est



BASSE-CONTINUE.

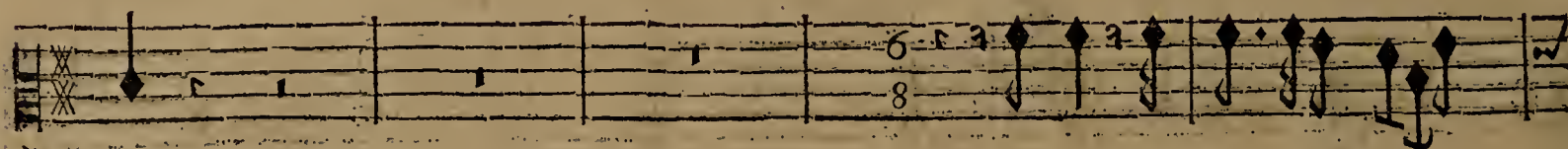
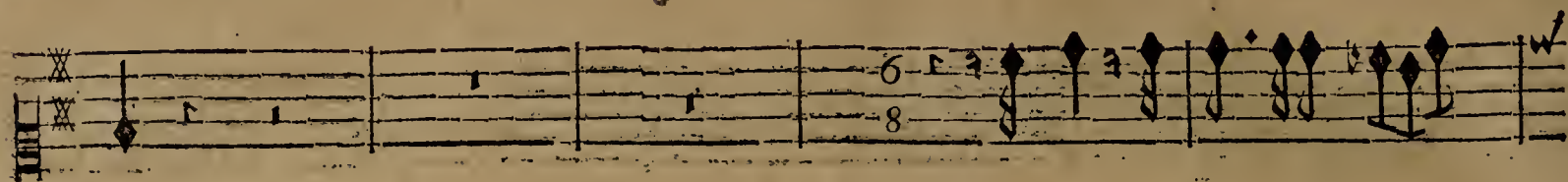
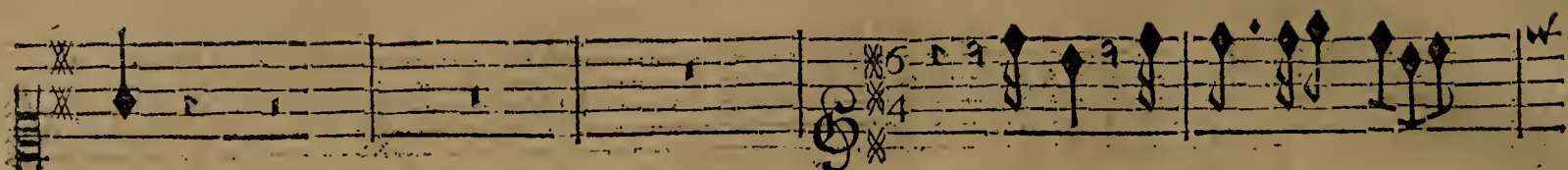


lui, pour me faire la guerre Son pere dans ce jour l'arme de son Ton-



BASSE-CONTINUE.

Qij.



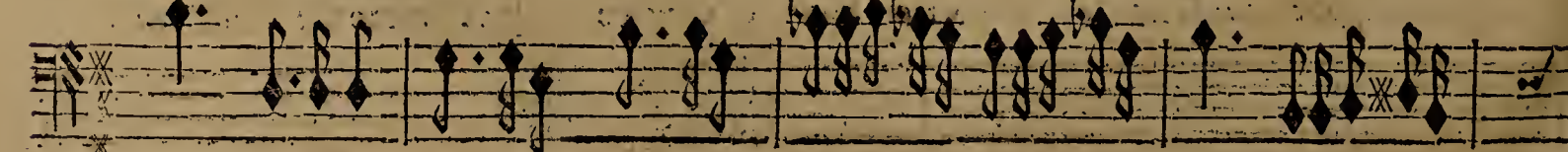
nerre. Vous, mes fujets, préparez- vous; Craignōs, Craignōs l'effet de son cou-



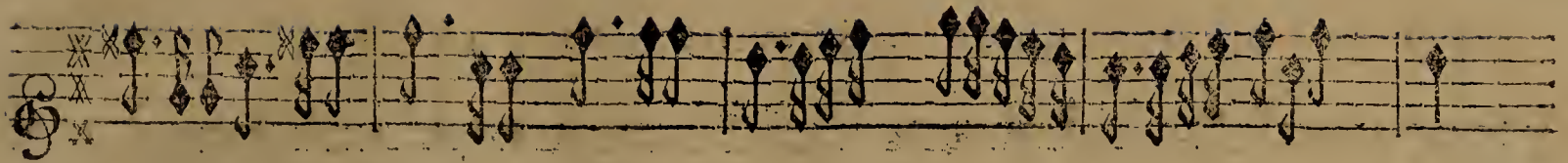
BASSE-CONTINUE.



rage, Repoussons, Repoussons cēt outrage, Armons-nous, Armons-



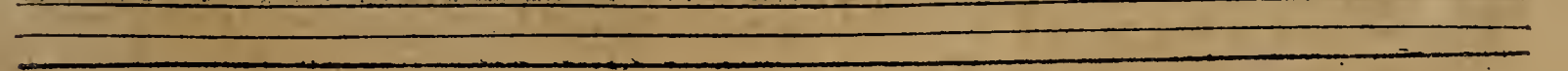
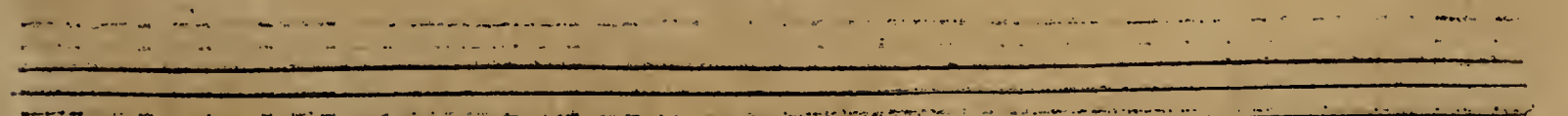
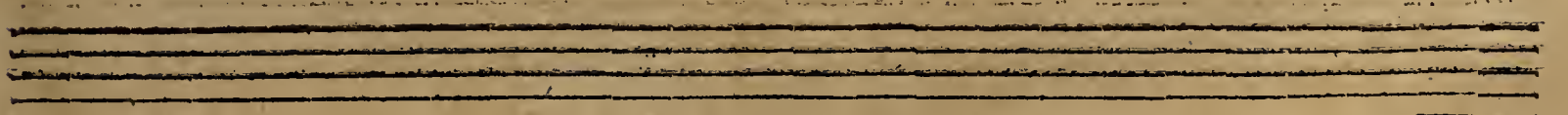
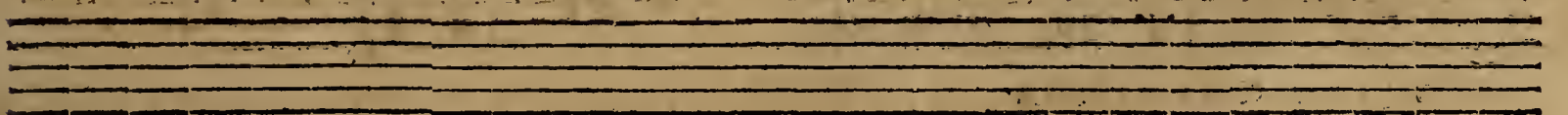
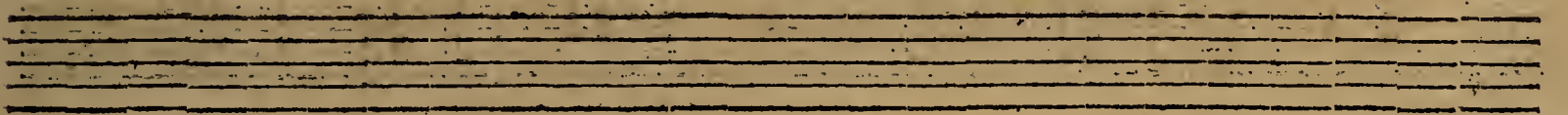
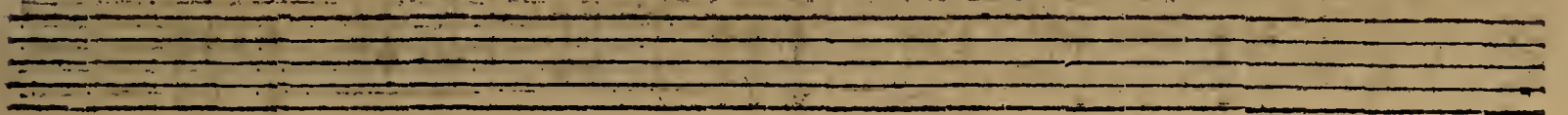
BASSE-CONTINUE.



nous, Repoussons, Repoussons cet outrage, Armons-nous, Armons-nous.



BASSE-CONTINUE.



Chœur des Suivans de Pluton.



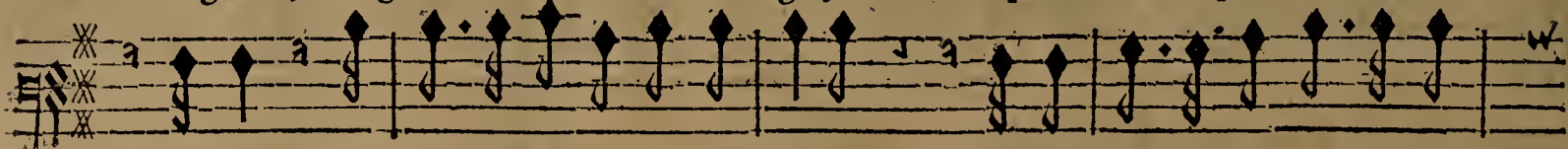
Craignons, Craignons l'effet de son courage,

Repoussons, Repoussons cet ou-



Craignons, Craignons l'effet de son courage,

Repoussons,, Repoussons cet ou-



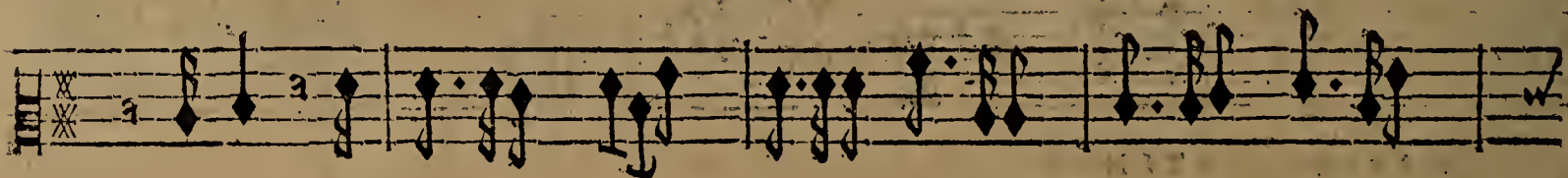
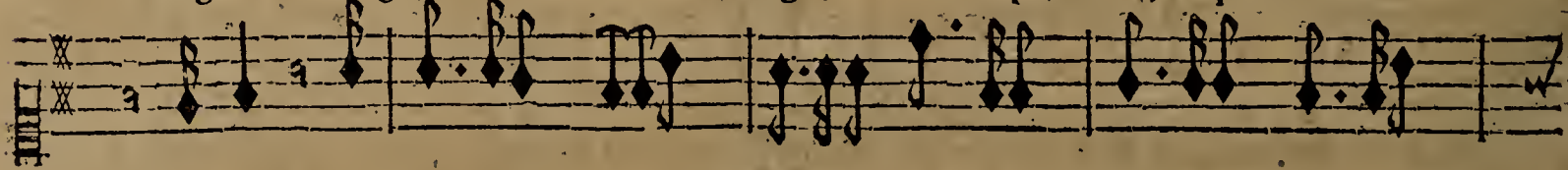
Craignons, Craignons l'effet de son courage,

Repoussons, Repoussons cet ou-

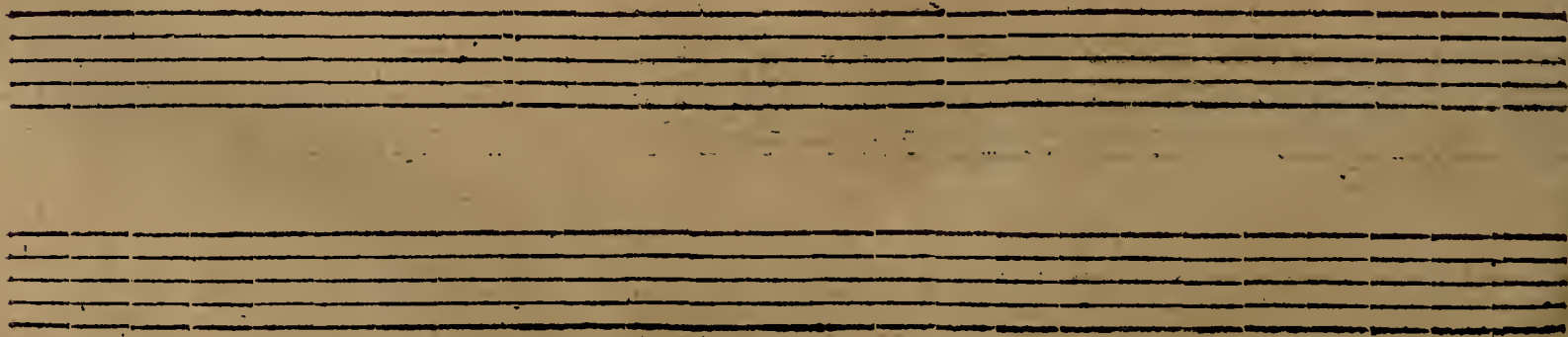


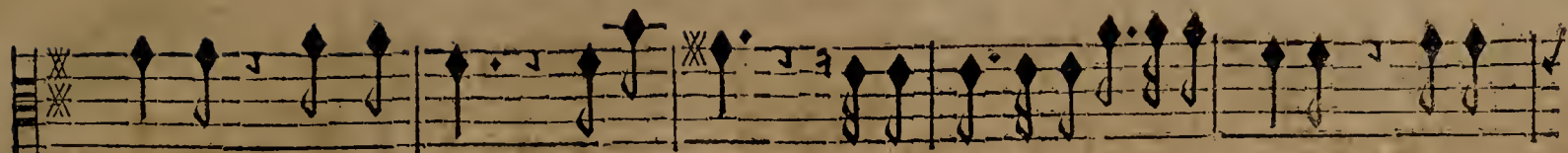
Craignons, Craignons l'effet de son courage,

Repoussons, Repoussons cet ou-

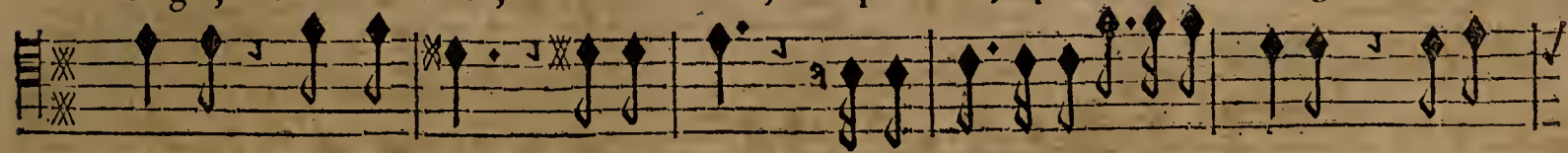


BASSE-CONTINUE.

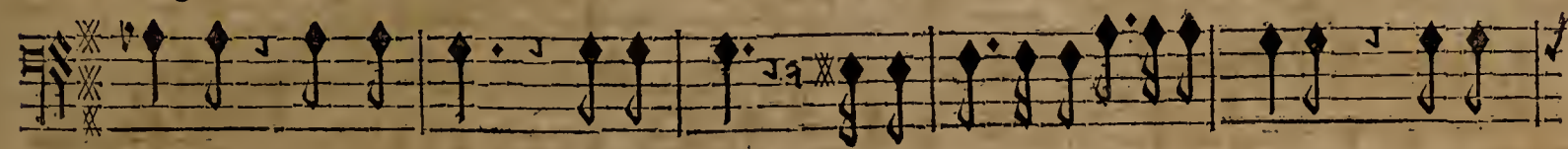




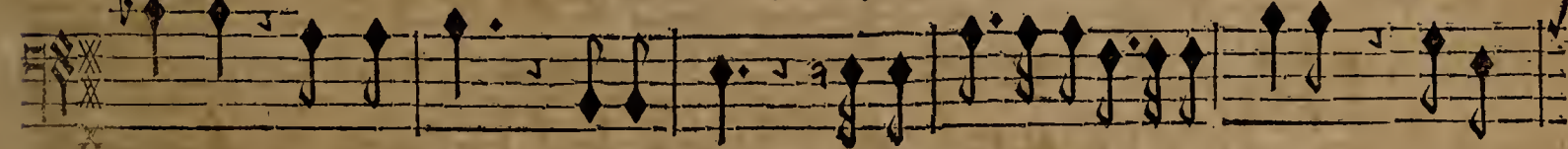
trage, Armons-nous, armons-nous, Repoussons,repoussons cet outrage, Armons-



trage, Armons-nous, armons-nous, Repoussons,repoussons cet outrage, Armons-



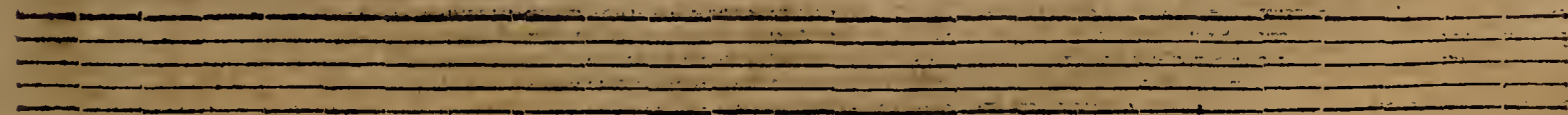
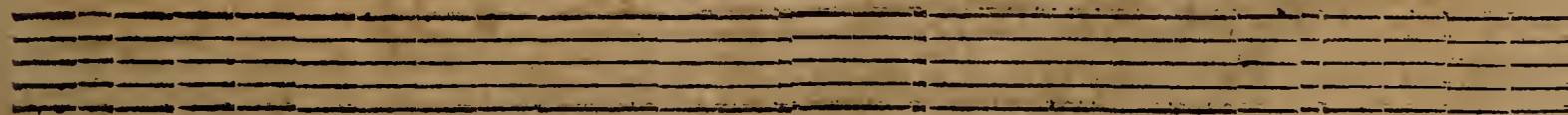
trage, Armons-nous, armons-nous, Repoussons,repoussons cet outrage, Armons-

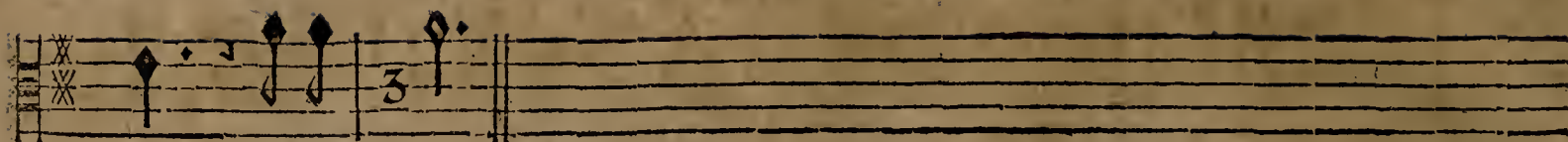


trage, Armons-nous, armons-nous, Repoussons,repoussos cet outrage, Armons-

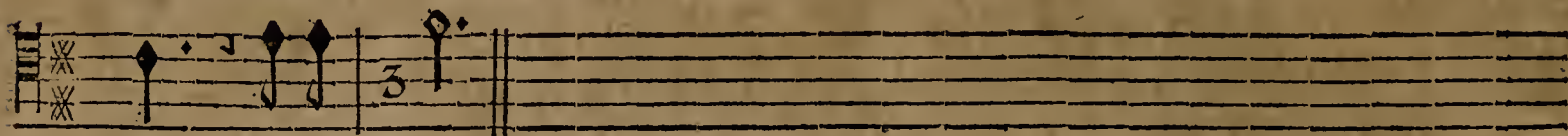


BASSE-CONTINUE.

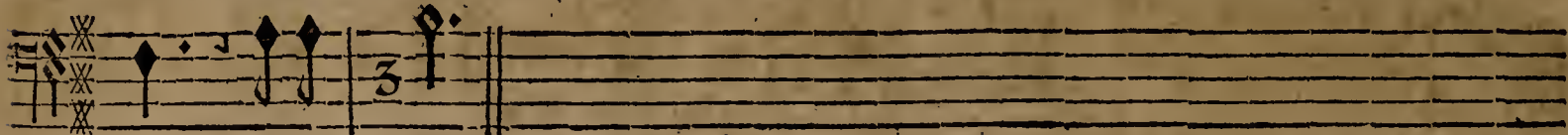




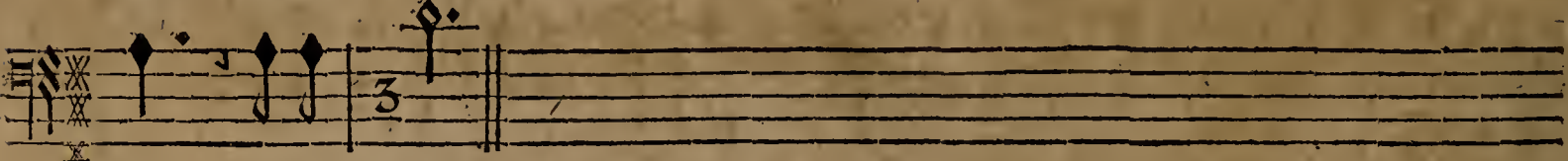
nous, armons- nous.



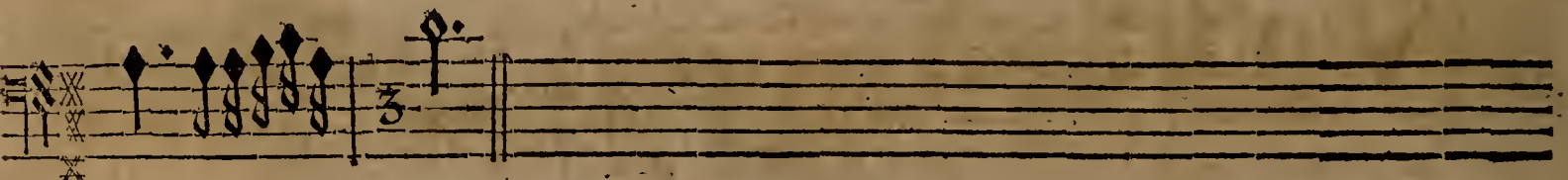
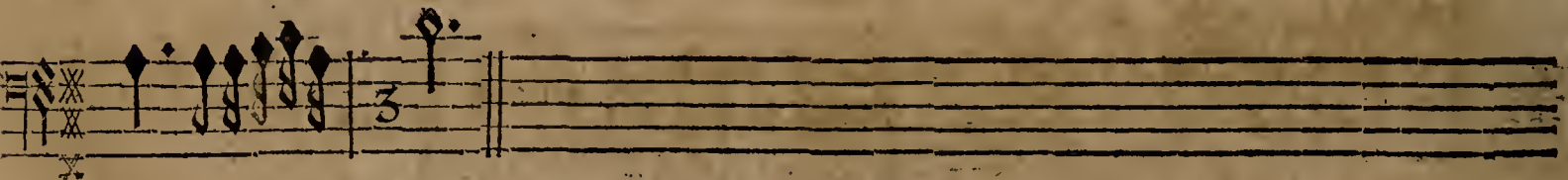
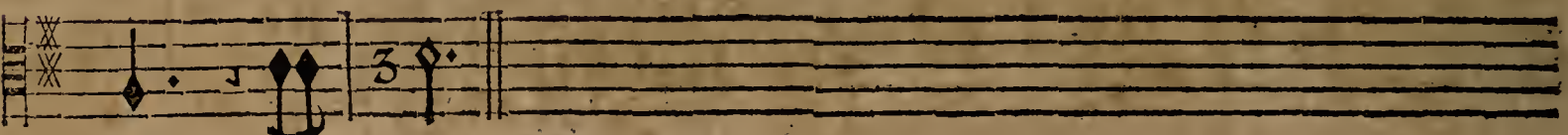
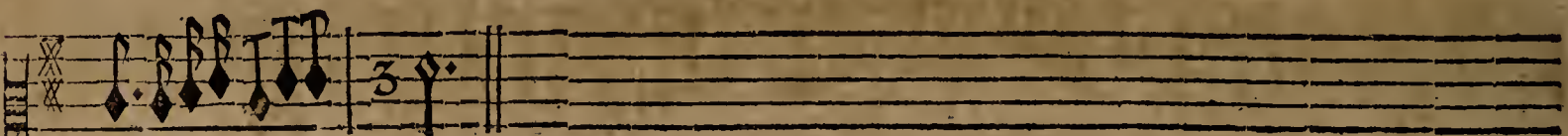
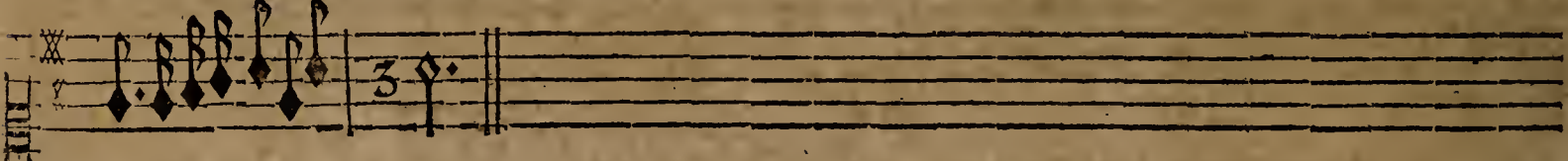
nous, armons- nous.



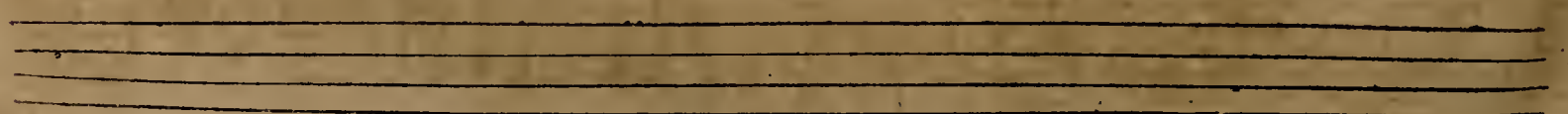
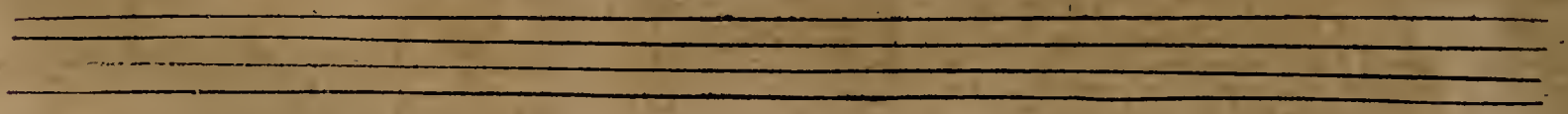
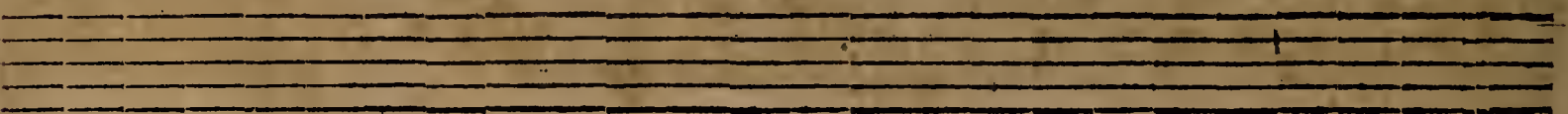
nous, armons- nous.



nous, armons- nous.



BASSE-CONTINUE.



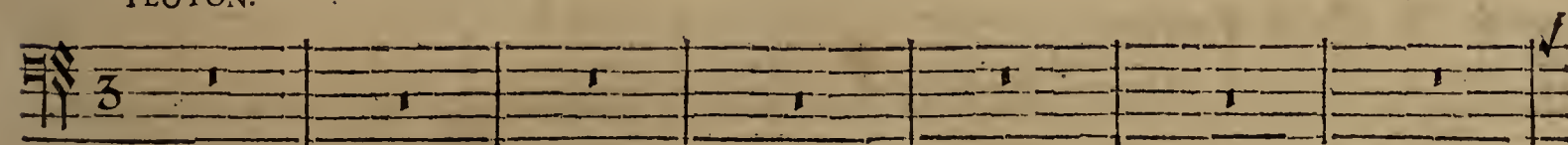
tres-doux.



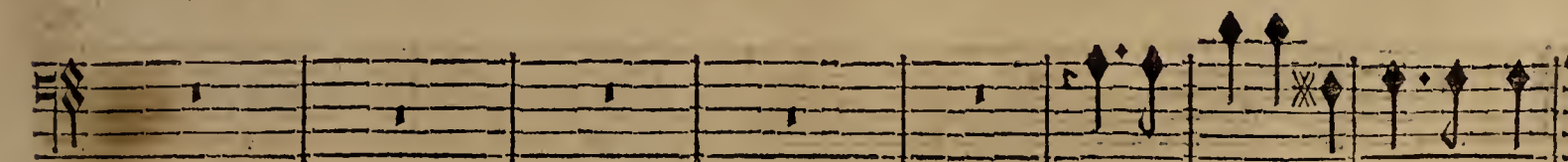
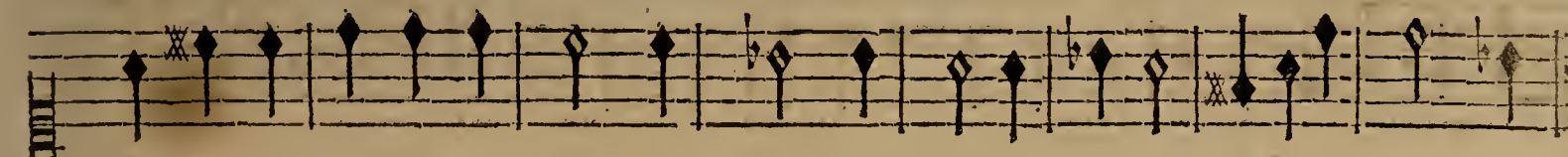
Symphonie.



PLUTON.



BASSE-CONTINUE.

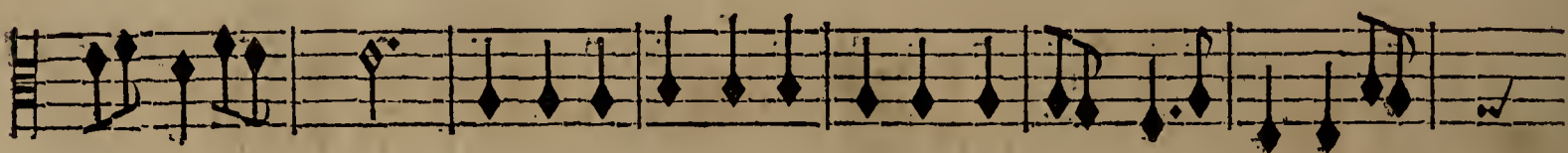
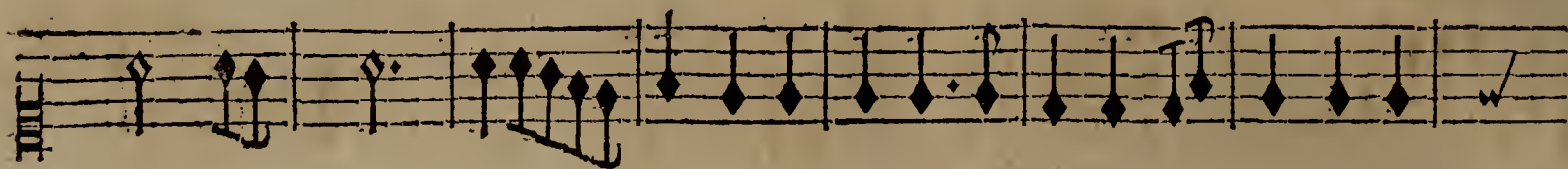


Mais quels sons éloignez surpren-



BASSE-CONTINUE.

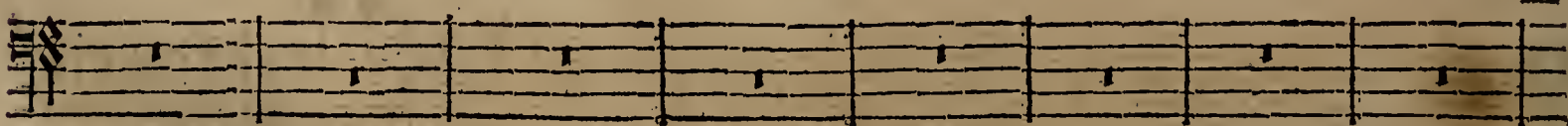
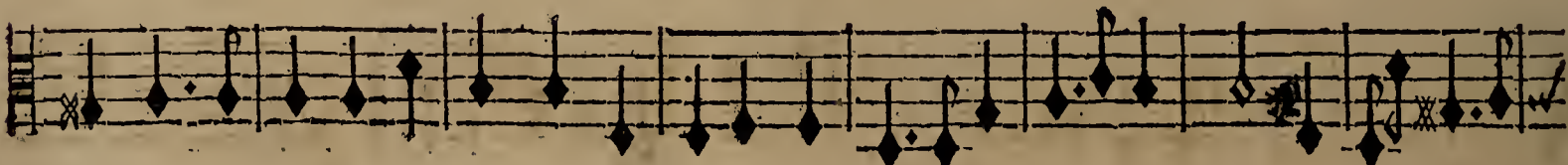
O R P H E E,



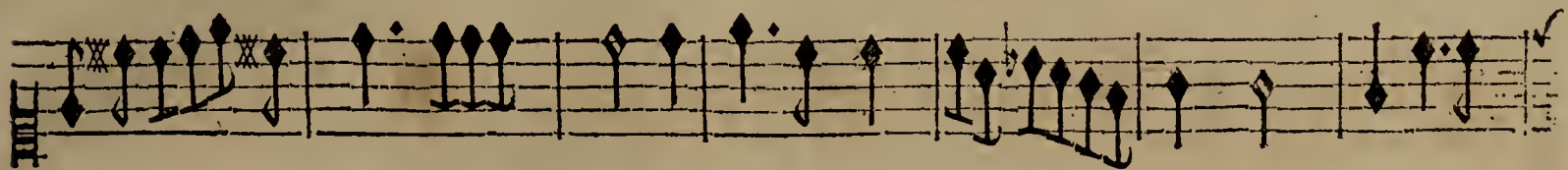
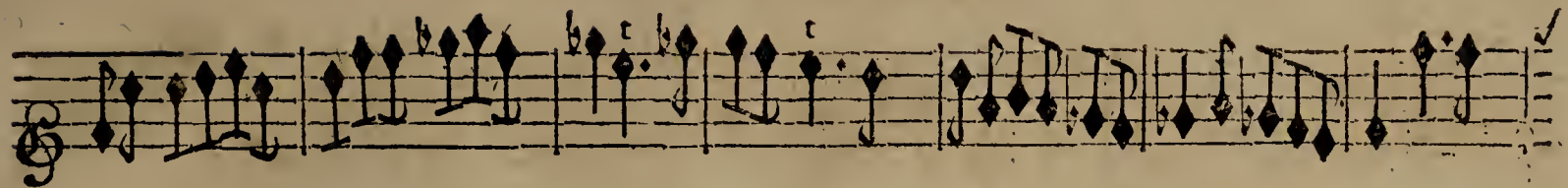
nent mes oreilles ?



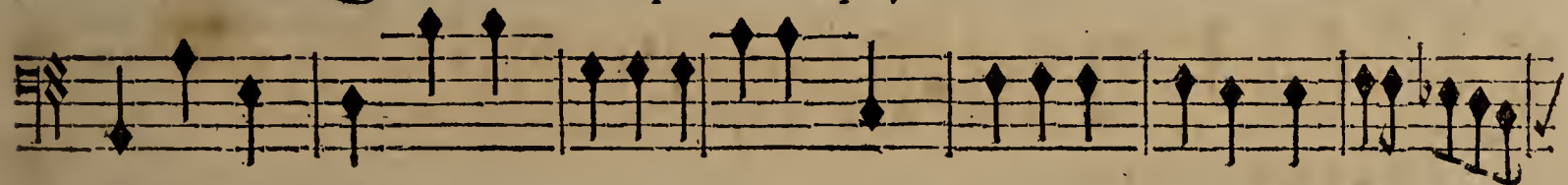
BASSE-CONTINUE.



BASSE-CONTINUE.



Qu'ils sont nouveaux! qu'ils ont dequoy toucher!



BASSE-CONTINUE.

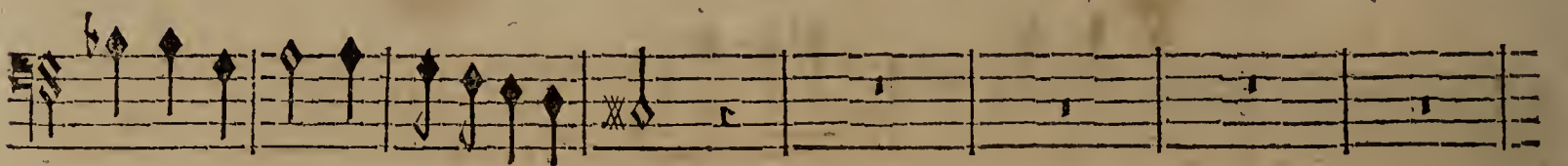


Chaque in-



BASSE-CONTINUE.

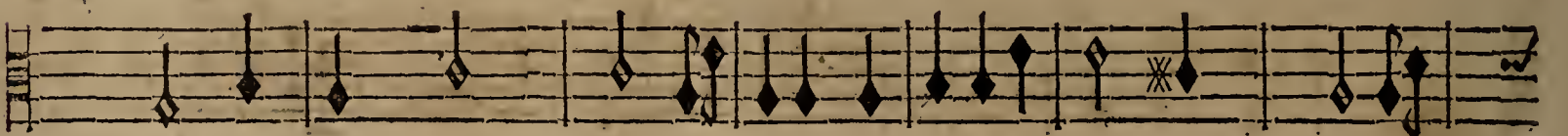
O R P H E E,



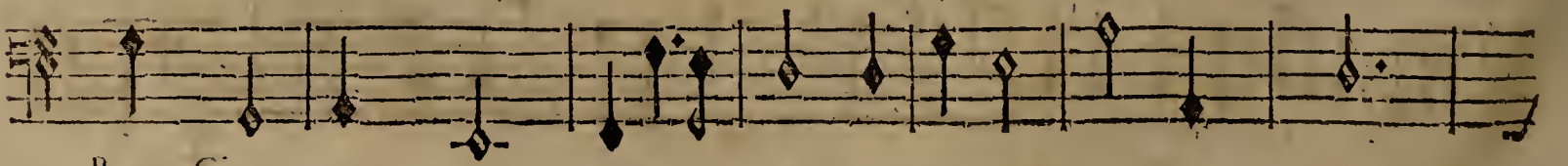
stant vers ces lieux semble les approcher.



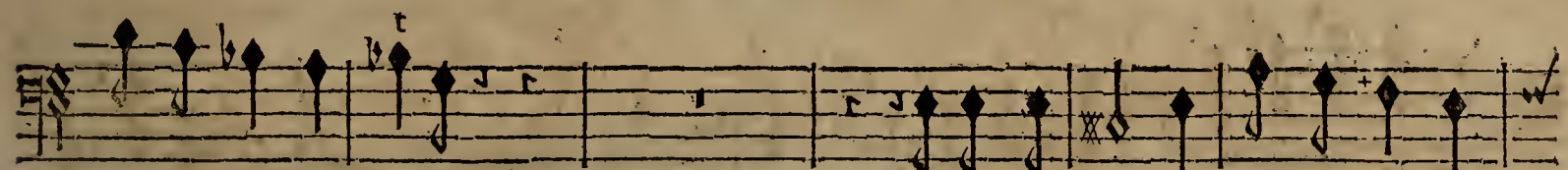
BASSE-CONTINUE.



Quels autres chants ont

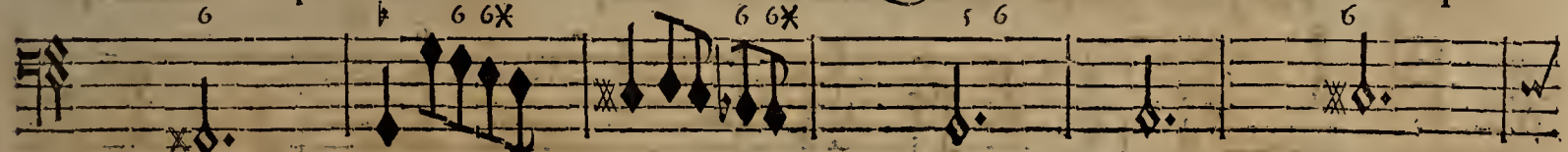


BASSE-CONTINUE.

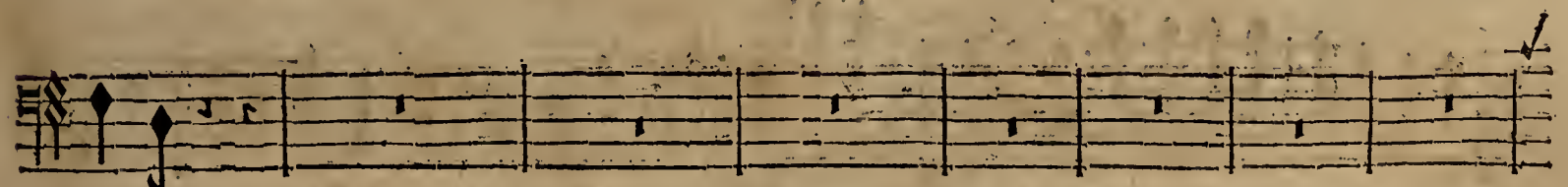


des douceur pareilles.

Quels autres chants ont des douceurs pa-



BASSE-CONTINUE.

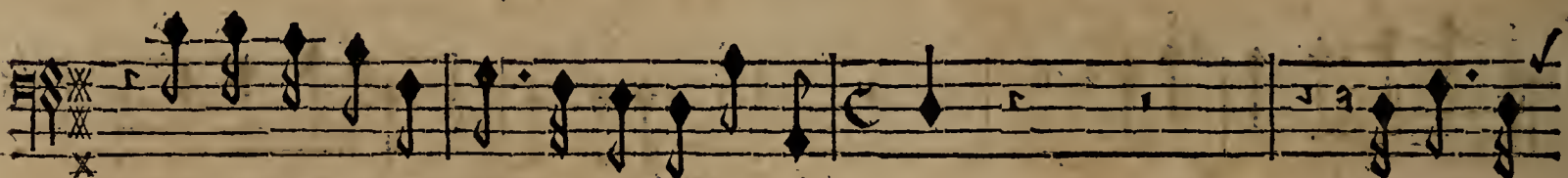
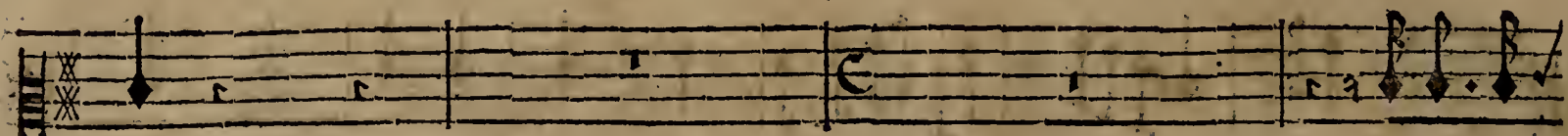
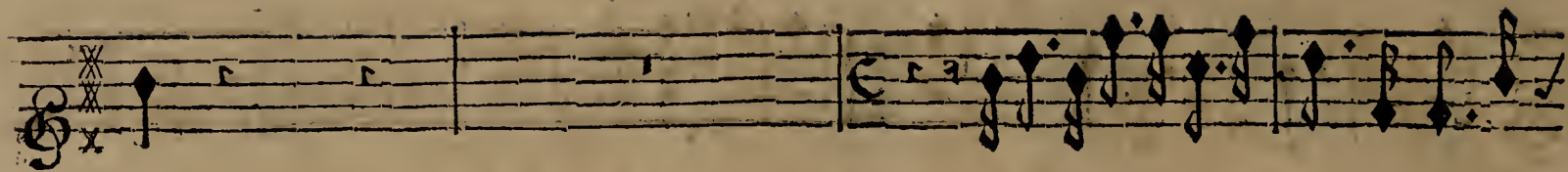


reilles.



BASSE-CONTINUE.

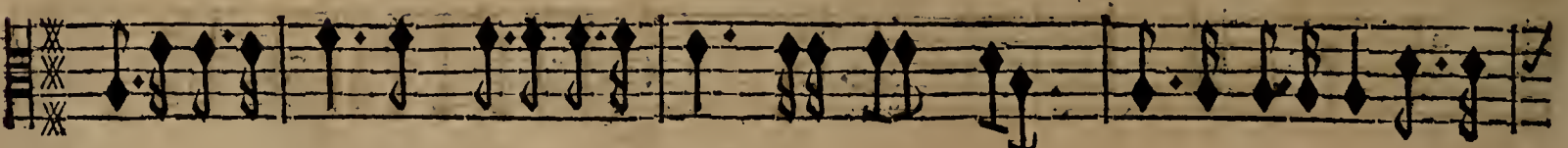
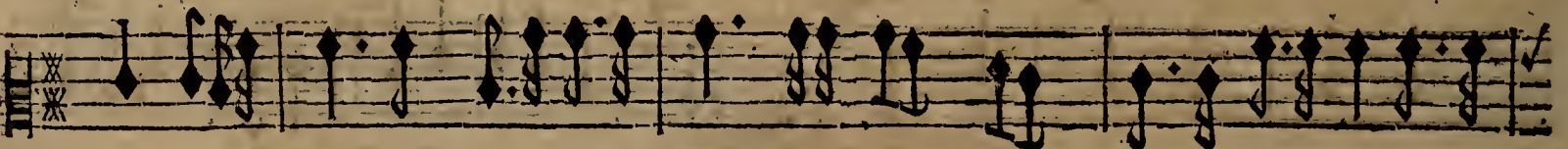
R ij



Mais cen'est pas le temps de nous laisser char- mer,

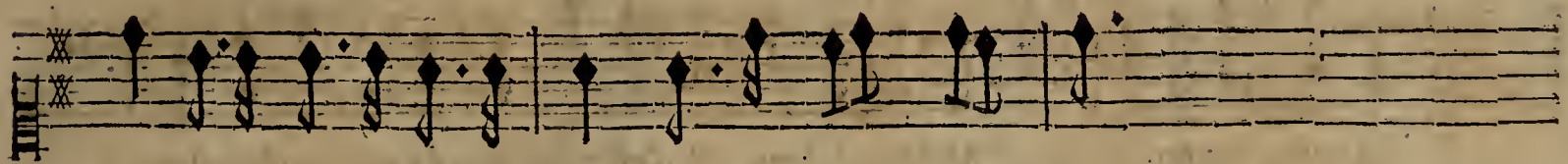
Il faut pu-

BASSE-CONTINUE.

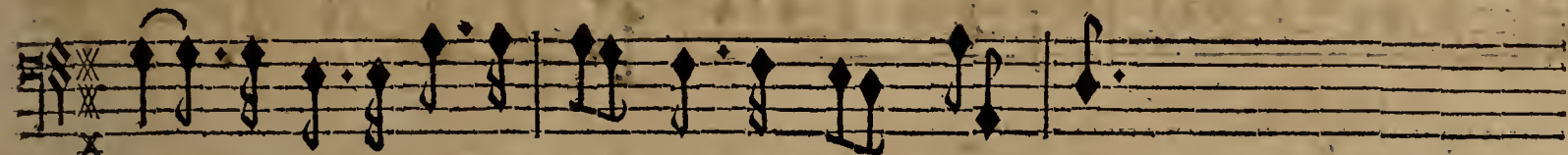


nir un temeraire, J'ay besoin de ma colere, Elle pourroit se calmer. Il faut punir un teme-

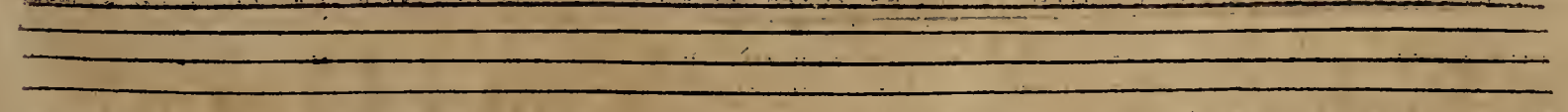
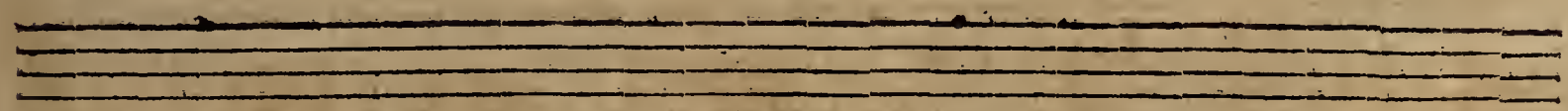
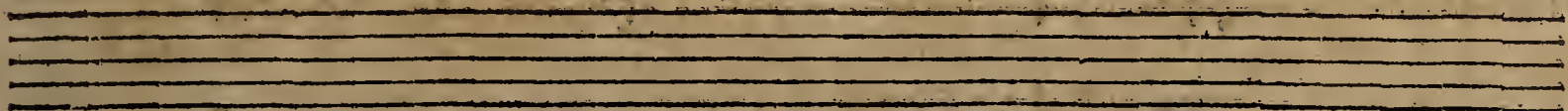
BASSE-CONTINUE.

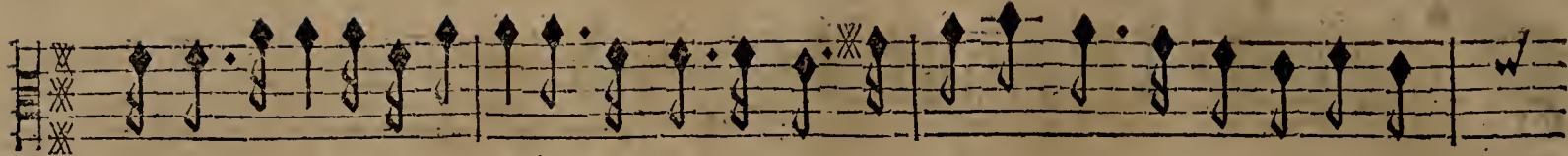


raire, Allons, Allons il n'est pas temps de nous laisser charmer.

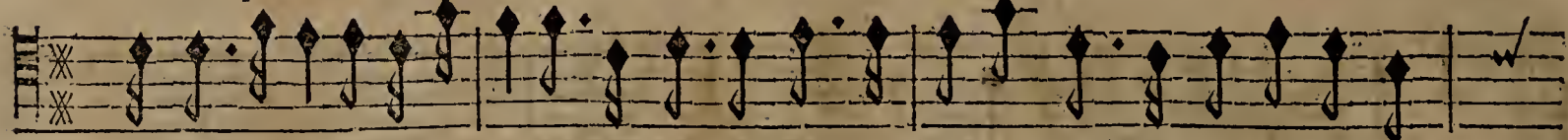


BASSE-CONTINUE.





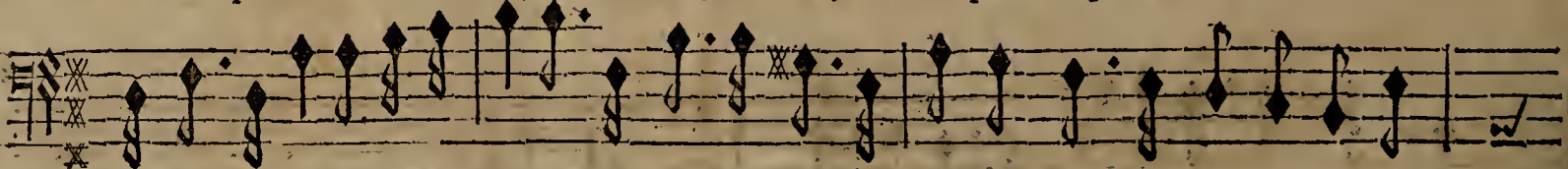
Il faut punir un temeraire, Allons, Allons, il n'est pas temps de nous laisser char-



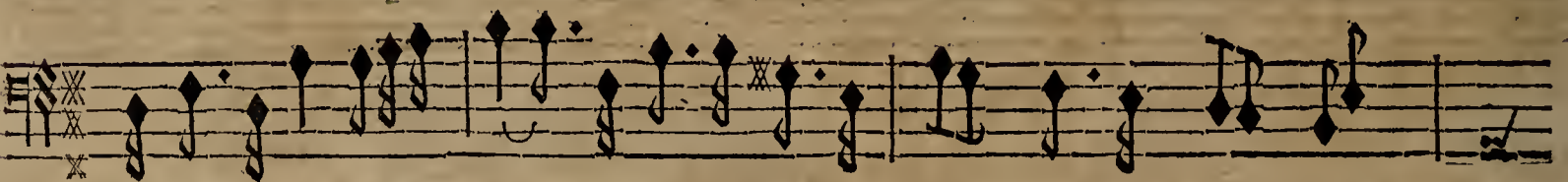
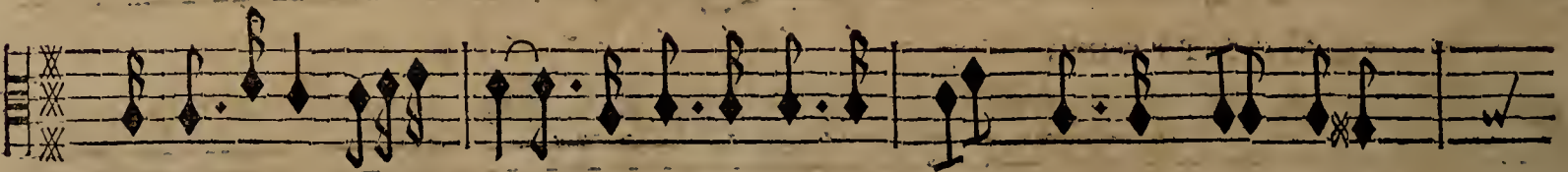
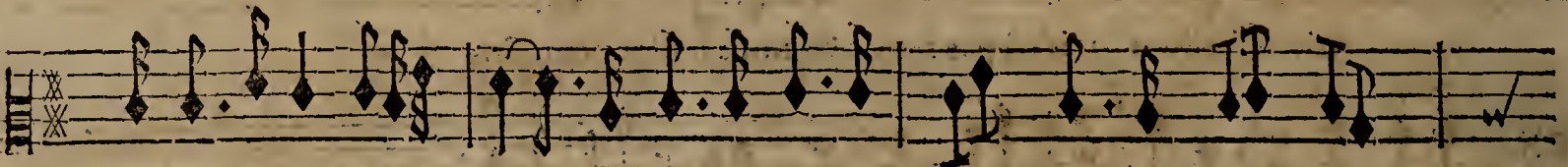
Il faut punir un temeraire, Allons, Allons, il n'est pas temps de nous laisser char-



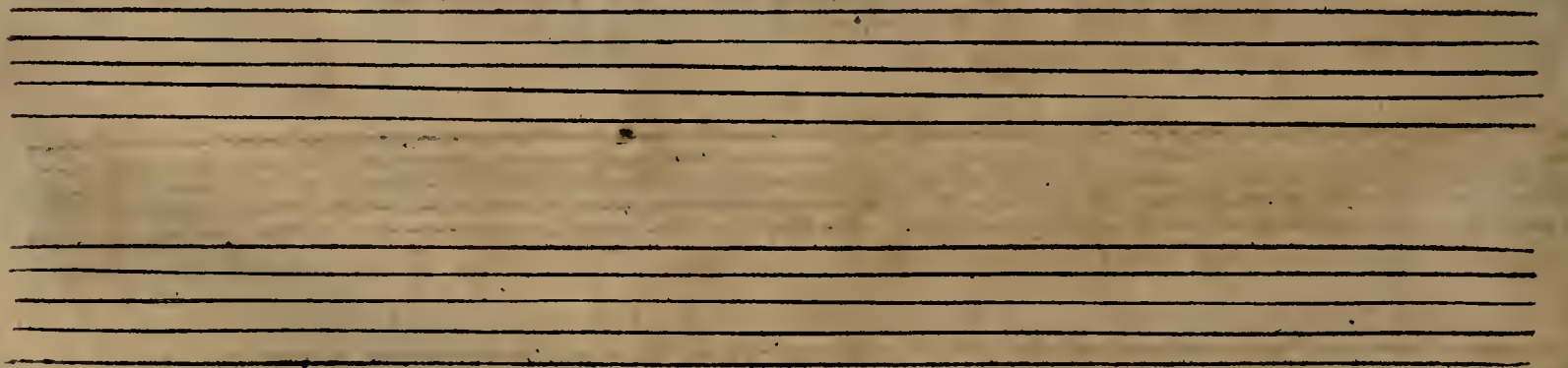
Il faut punir un temeraire, Allons, Allons, il n'est pas temps de nous laisser char-

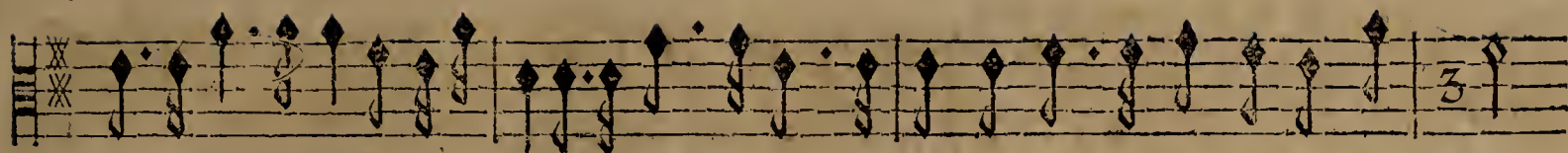


Il faut punir un temeraire, Allons, Allons, il n'est pas temps de nous laisser char-

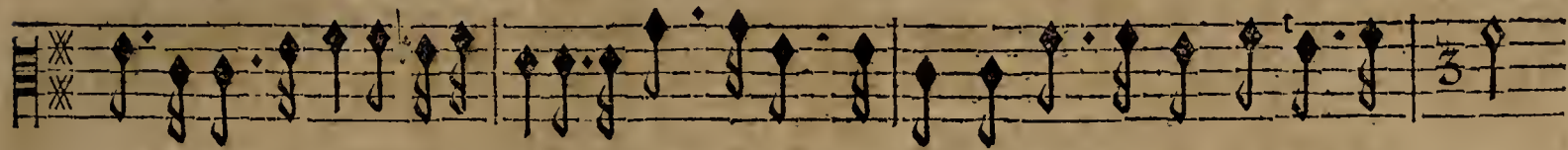


BASSE-CONTINUE.





mer. Il faut punir un temeraire , Allons , allons il n'est pas tēps de nous laisser char- mer.



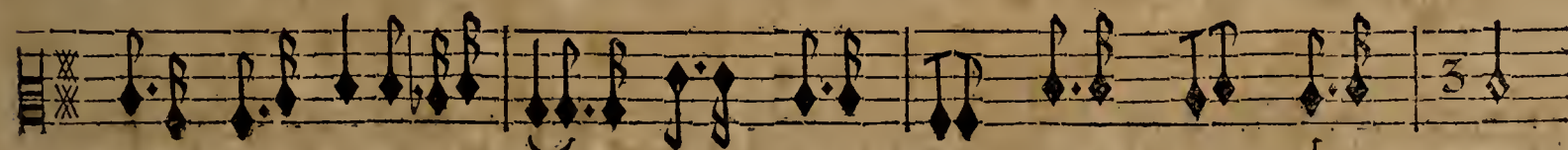
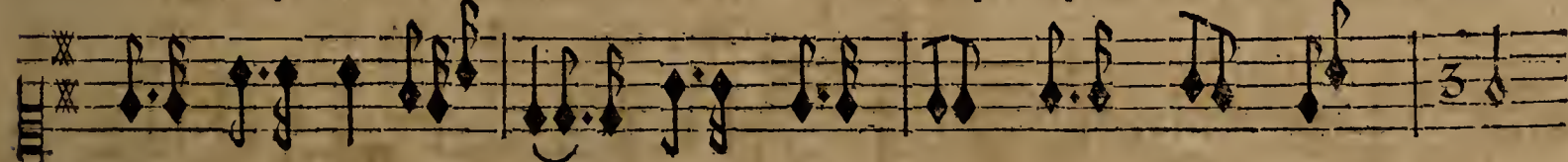
mer. Il faut punir un temeraire , Allons , allons il n'est pas tēps de nous laisser char- mer.



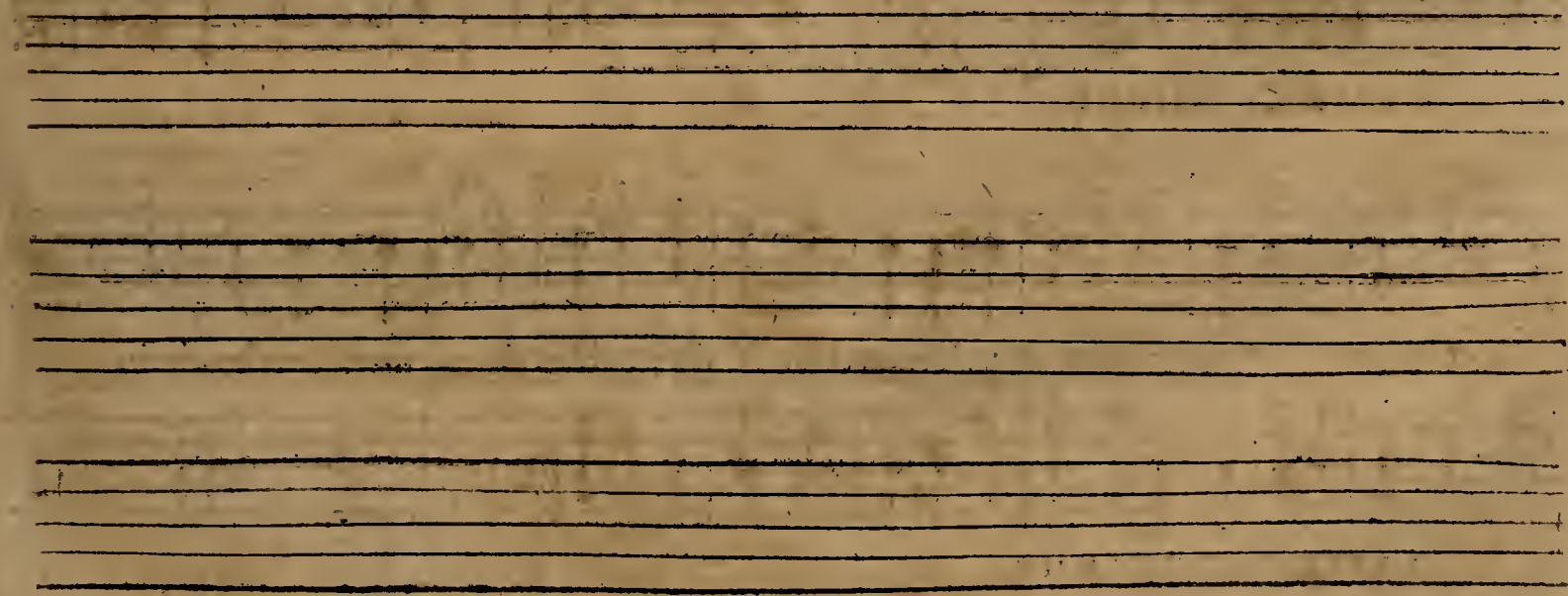
mer. Il faut punir un temeraire , Allons , allons il n'est pas tēps de nous laisser char- mer.



mer. Il faut punir un temeraire , Allons , allons il n'est pas tēps de nous laisser char- mer.



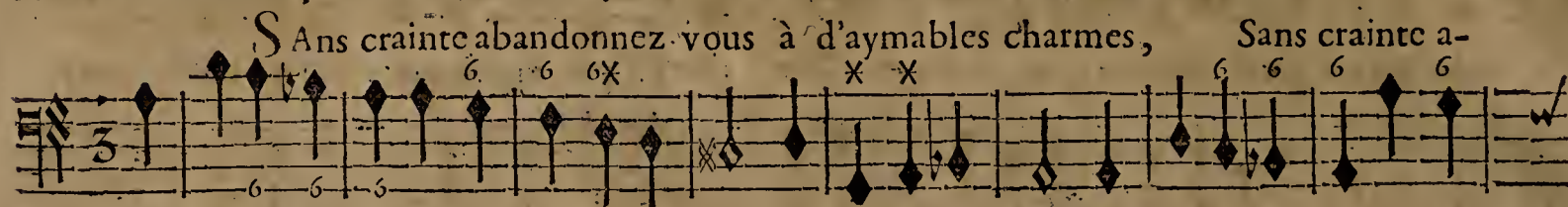
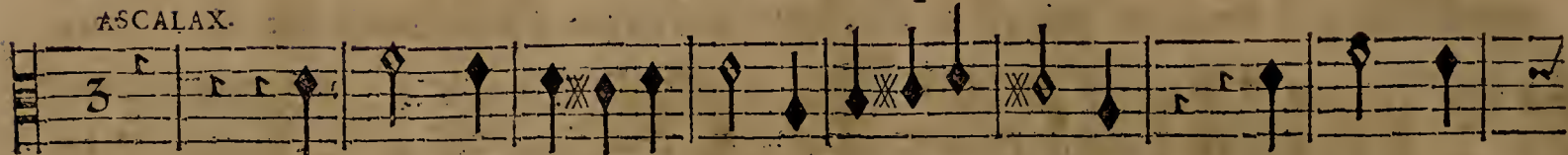
BASSE-CONTINUE.



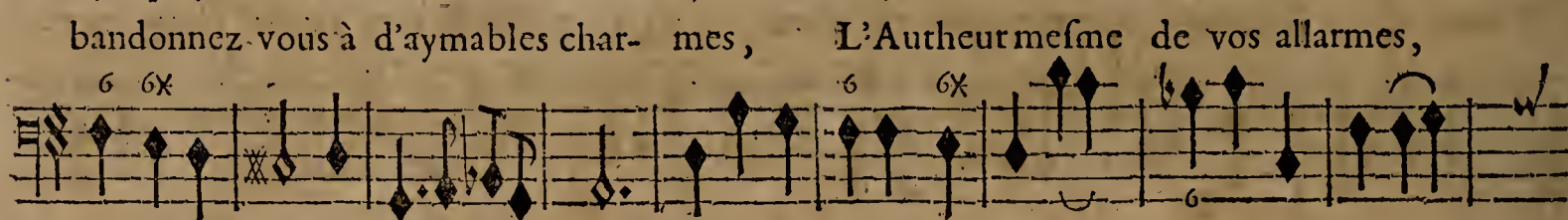
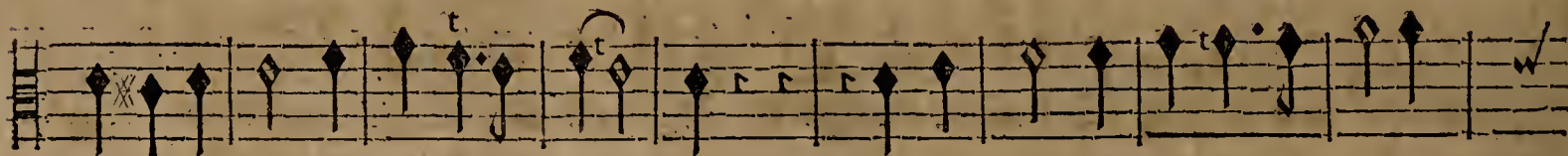
SCENE III.

ASCALAX, & les precedents.

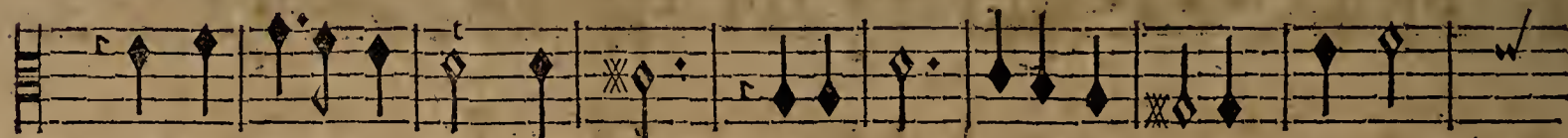
ASCALAX.



BASSE-CONTINUE.



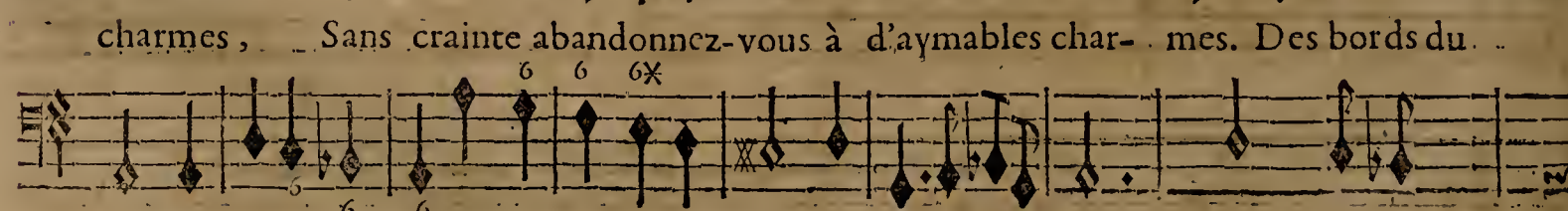
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

Styx où je maintiens vos loix, Je croyois du mor- tel voir bien tost le rau- frage; Mais sans effort la

6 76 4 3

BASSE CONTINUE.

Barque à soutenu son poids, Et du costé de ce rivage Cerbere déchainé pour la premiere

BASSE CONTINUE.

fois, La-carressé sur son passage. Pour obtenir par tout un entier avan-

✕ 6 6 ✕

BASSE-CONTINUE.

rage, Il chante feu- le- ment & tout cede à sa voix. Il chante feu- le-

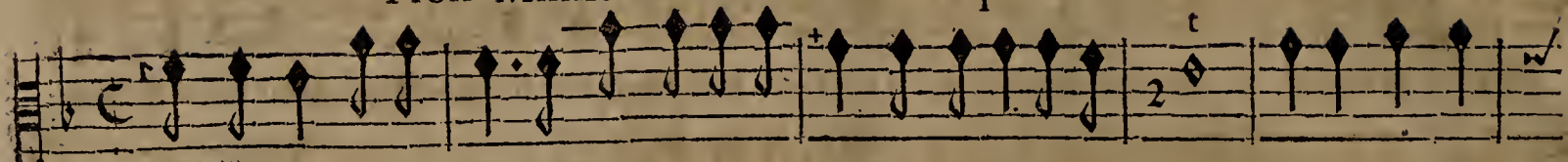
BASSE-CONTINUE.

ment, & tout cede à sa voix.

BASSE-CONTINUE.

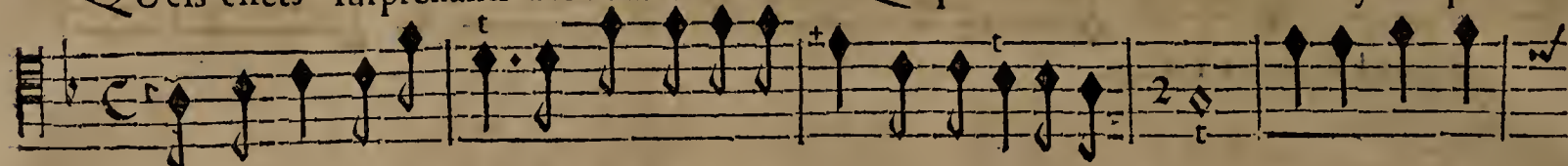
ORPHE'E, SCENE IV.

Trois Ministres de Pluton & les precedens.



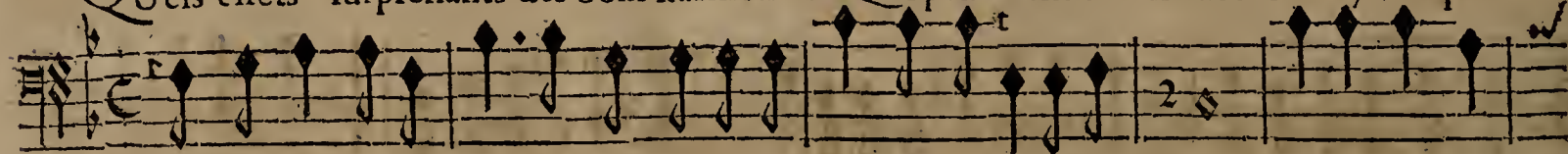
1. Ministre.

Quels effets surprenants des Sons harmonieux Qui penetrent ces lieux! On n'y voit plus



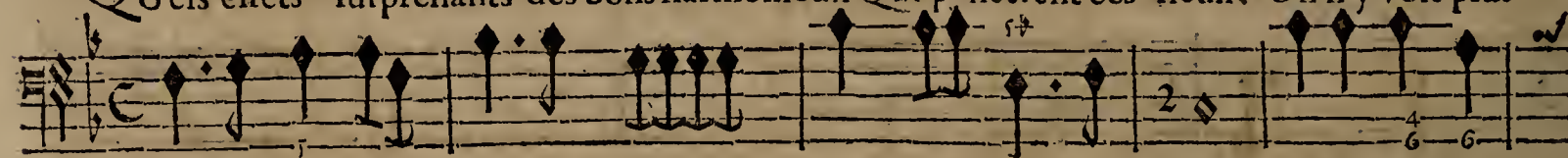
2. Ministre.

Quels effets surprenants des Sons harmonieux Qui penetrent ces lieux! On n'y voit plus



3. Ministre.

Quels effets surprenants des Sons harmonieux Qui penetrent ces lieux! On n'y voit plus



BASSE-CONTINUE.



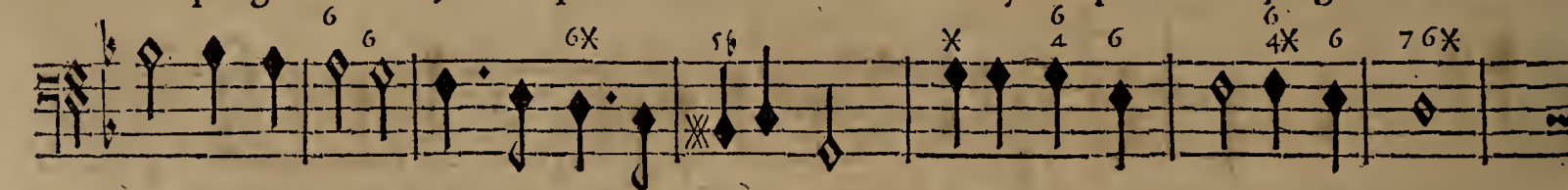
rien qui gemif- se, Rien qui ne s'attendrisse. On n'y voit plus rien qui gemif-



rien qui gemif- se, Rien qui ne s'attendrisse. On n'y voit plus rien qui gemif-



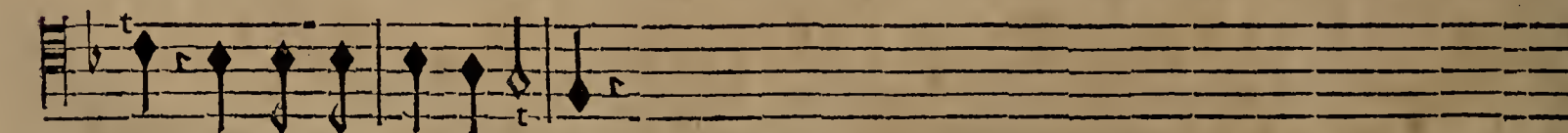
rien qui gemif- se, Rien qui ne s'attendrisse. On n'y voit plus rien qui gemif-



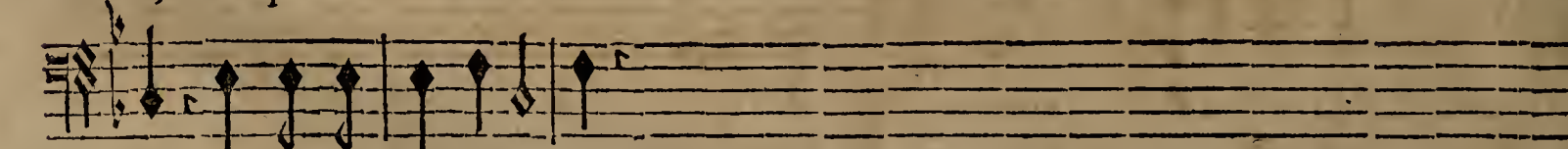
BASSE-CONTINUE.



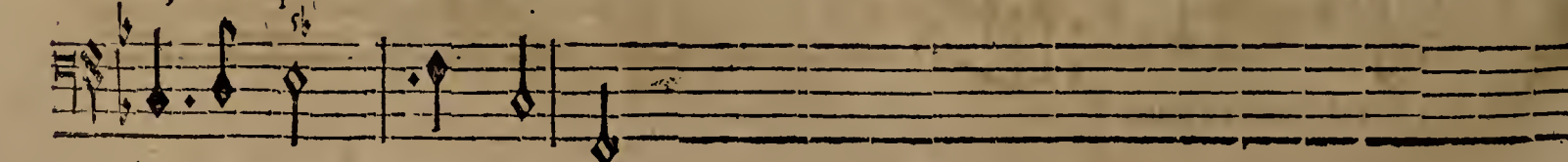
se, Rien qui ne s'attendrisse.



se, Rien qui ne s'attendrisse.



se, Rien qui ne s'attendrisse.

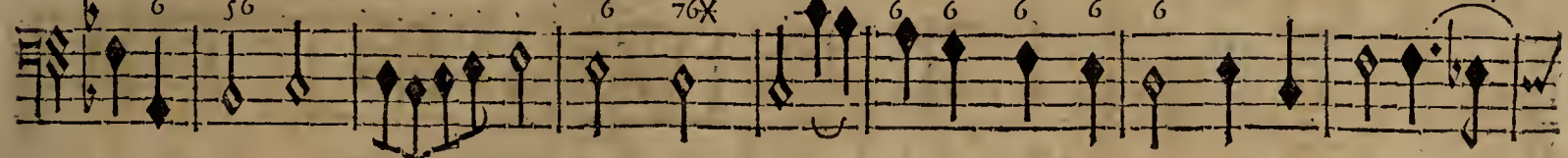


BASSE-CONTINUE.



2. Ministre.

De ces Sons ravissants tout paroist enchanté, Sous leurs doux efforts tout succombe, Sy-



BASSE-CONTINUE.



fiphe en ce moment repose en liberré: Son Rocher sur le Mont avec pei-ne porté, D'où fans

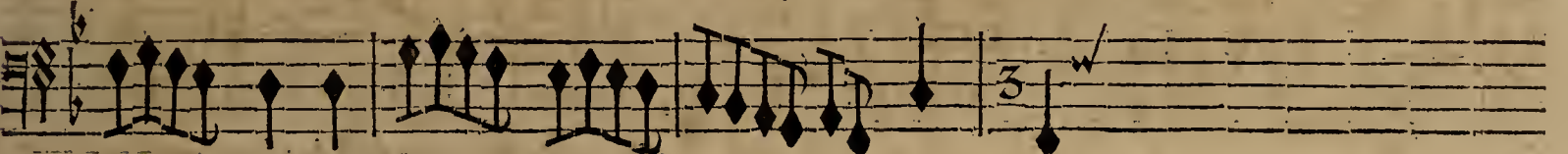


BASSE-CONTINUE.



cesse il rou-

le & retombe, s'est arre- sté.



BASSE-CONTINUE.



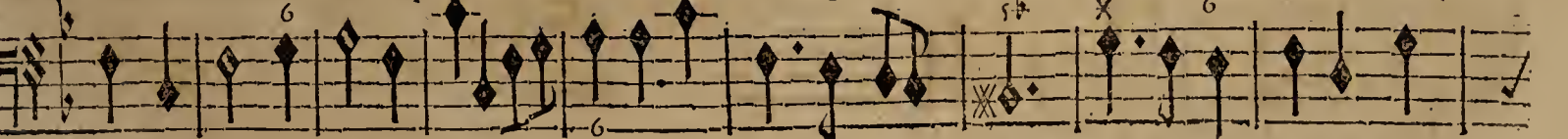
VIOLONS.



3. Ministre.

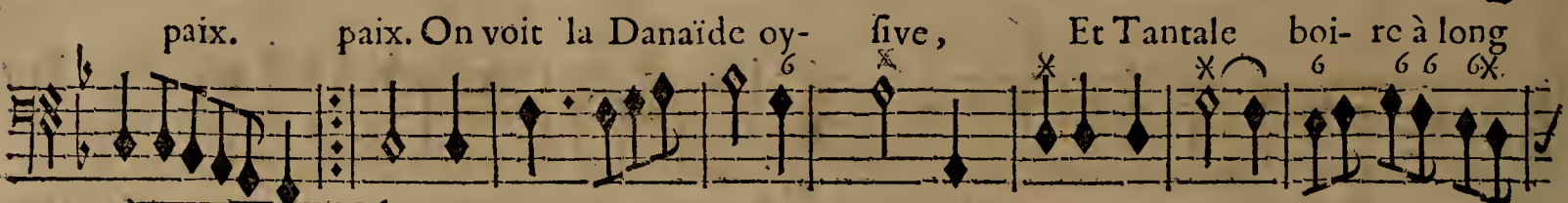
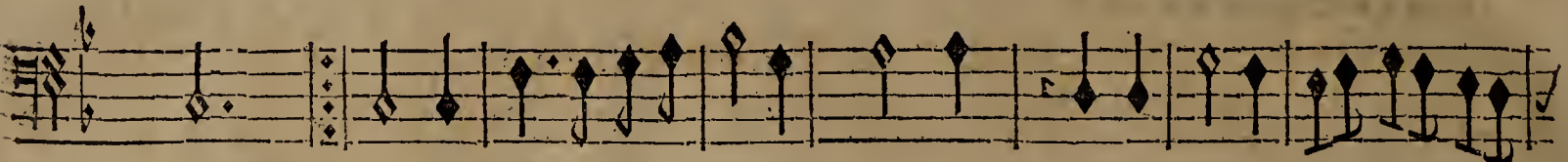
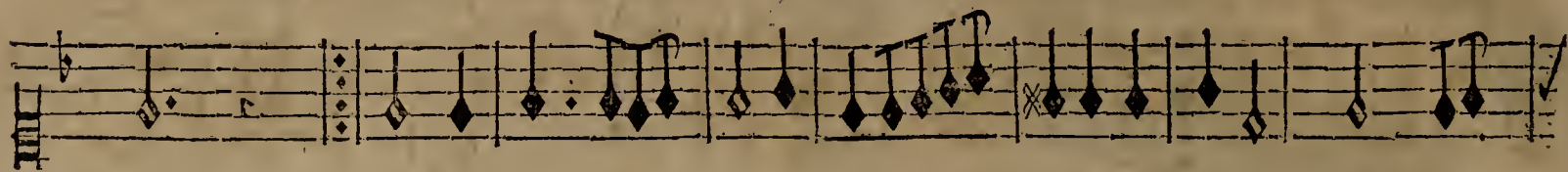
Promethée enfin respire,

Le Vautour qui le déchire Vient de le laisser en/

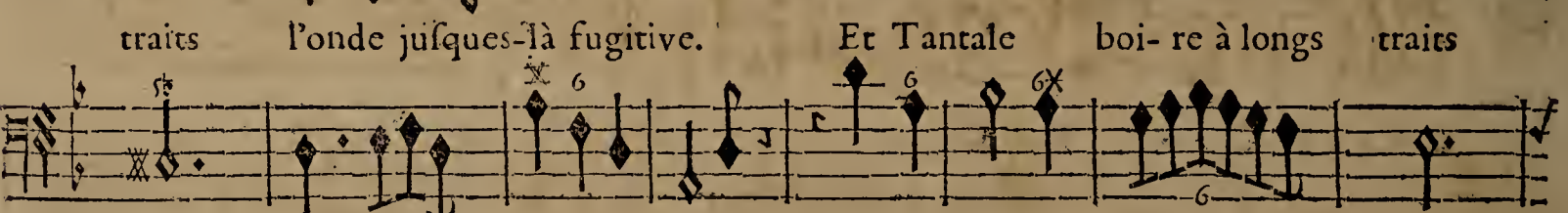
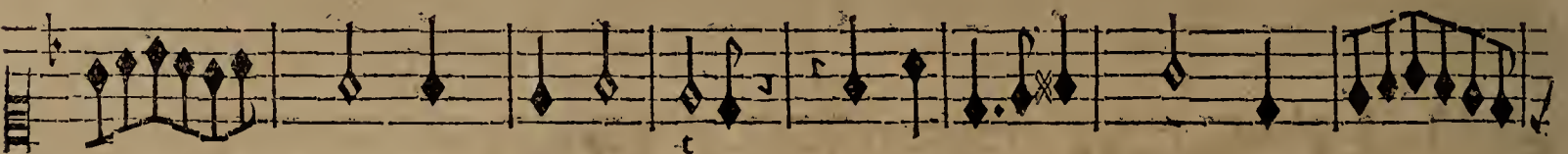


BASSE-CONTINUE.

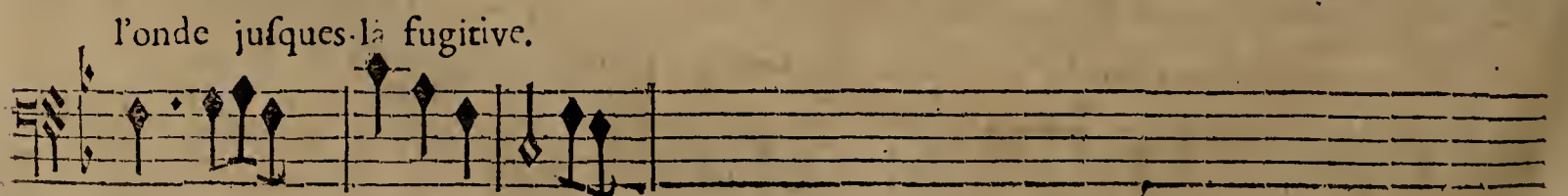
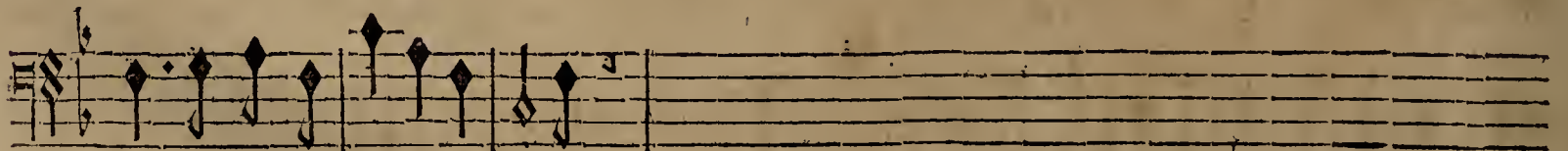
S ij



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

VIOLONS,

ASCALAX.

PLUTON.

Le mortel luy-mesme arrive, Il vient icy se presenter. Silence, je veux l'écou-

BASSE-CONTINUE.

1er.

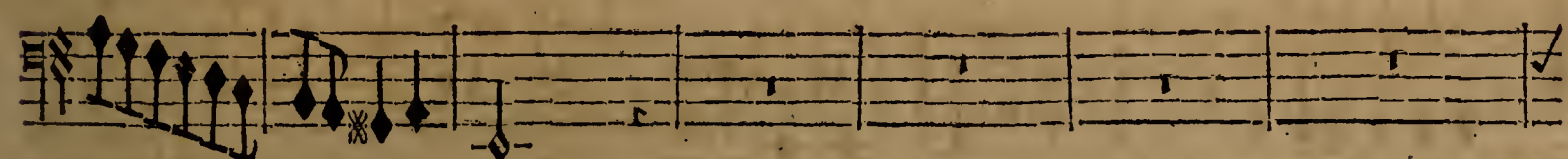
BASSE CONTINUE.

ORPHEE,
SCENE V.

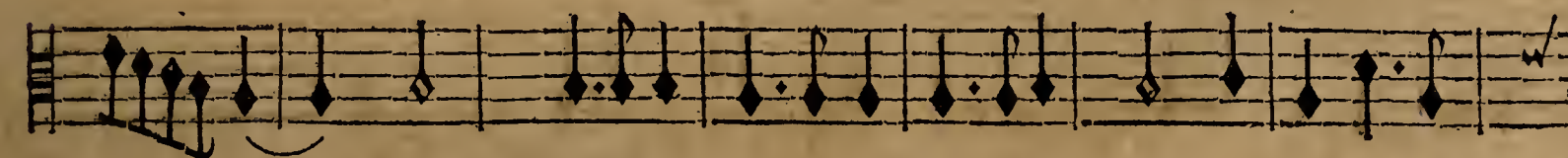
ORPHEE, & les precedents.

BASSE-CONTINUE.

BASSE-CONTINUE.



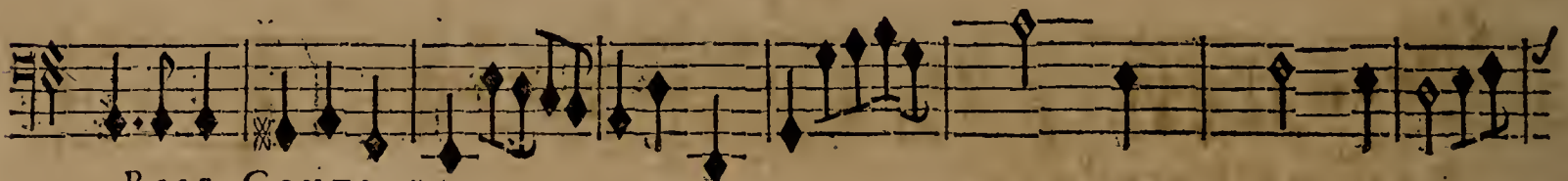
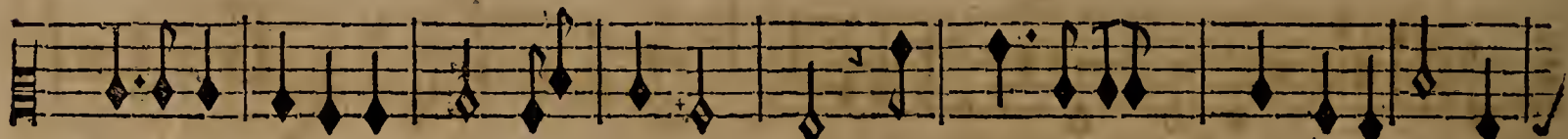
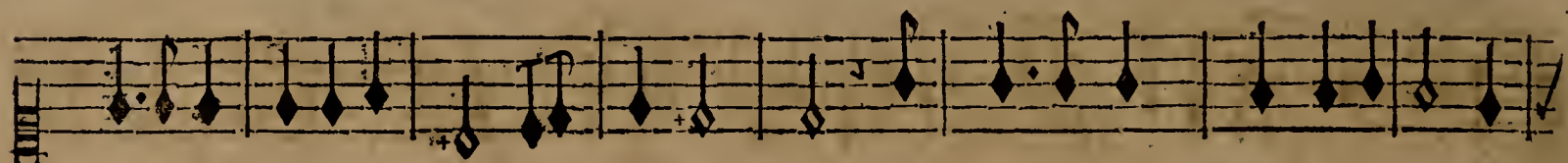
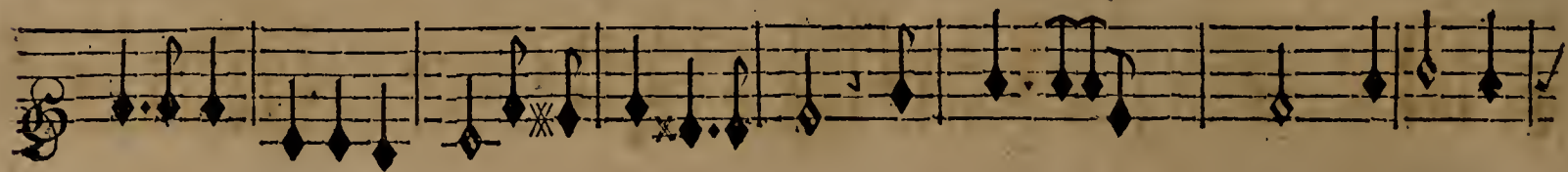
BASSE-CONTINUE.



BASSE-CONTINUE.



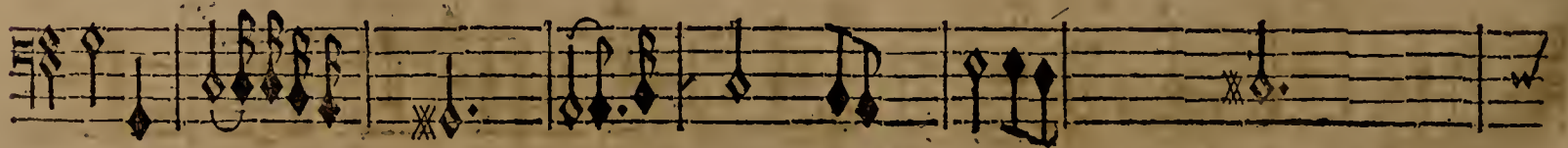
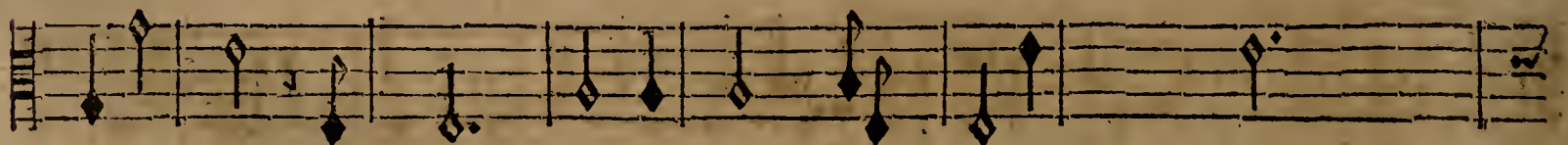
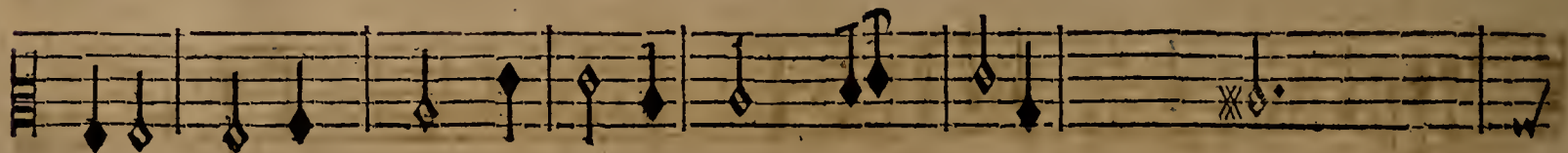
MONarque des Inferns, que la Terre revere, A qui nous devons tous un tribut neces-



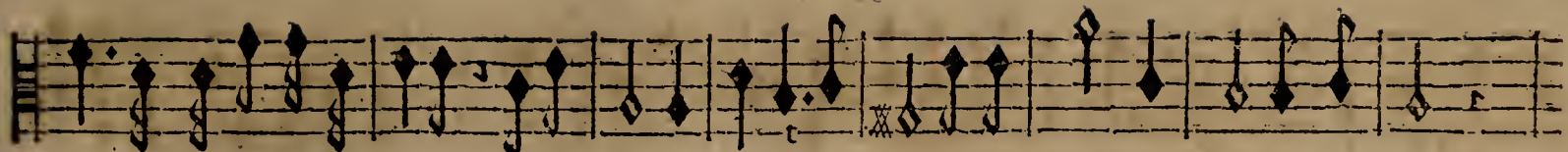
BASSE-CONTINUE.



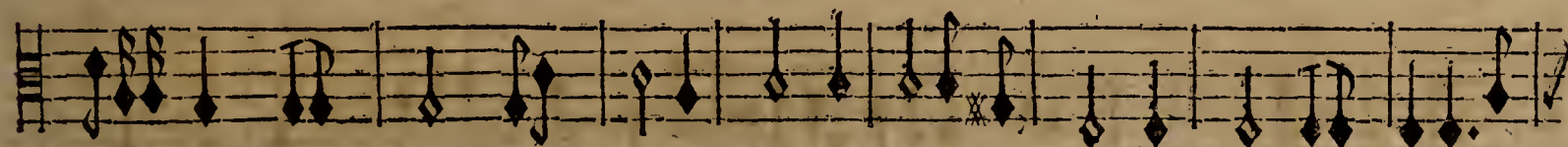
fai- re, Vous voyez devant vous le Fils du Dieu du jour, Il n'y vient point pour-



BASSE-CONTINUE.



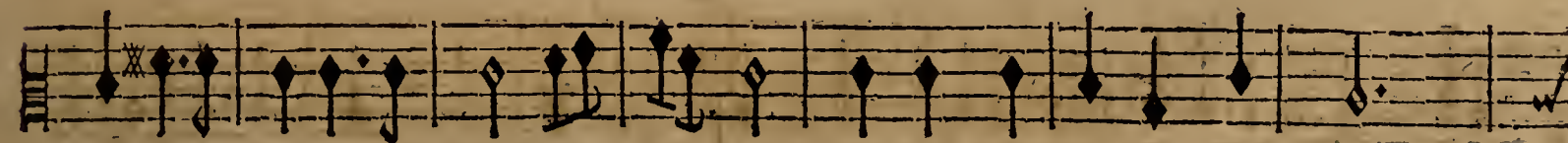
fé d'un deſſein temeraire , Il y vient forcé par l'amour. Il y vient forcé par l'amour.



BASSE-CONTINUE.



S'il vous ſouvient de vos allarmes.



BASSE-CONTINUE.

T



Quand dans les premiers feux d'un Hymen plein de charmes, De vostre Proserpine on vou-

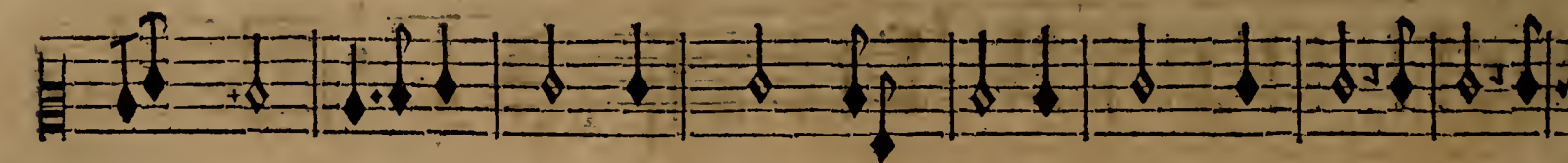


BASSE-CONTINUE.



lut vous priver,

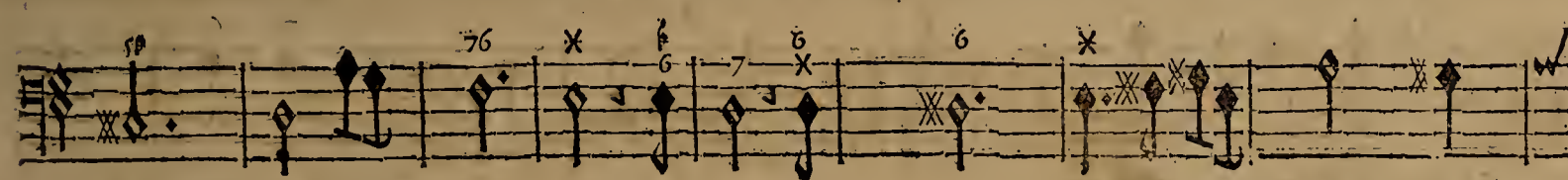
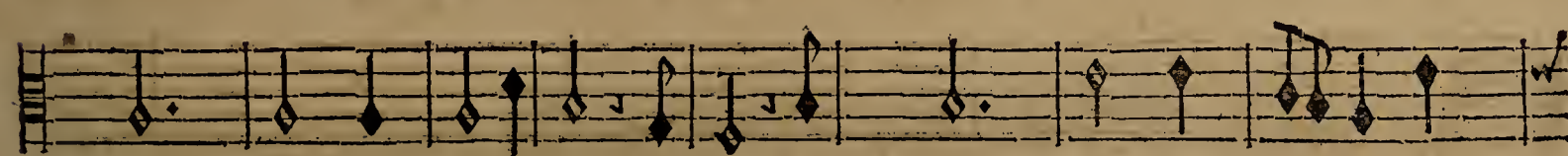
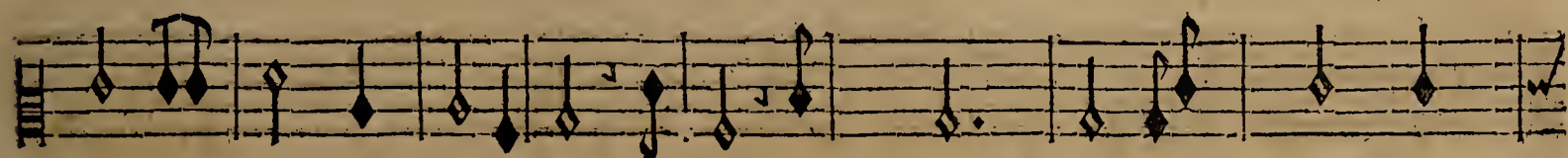
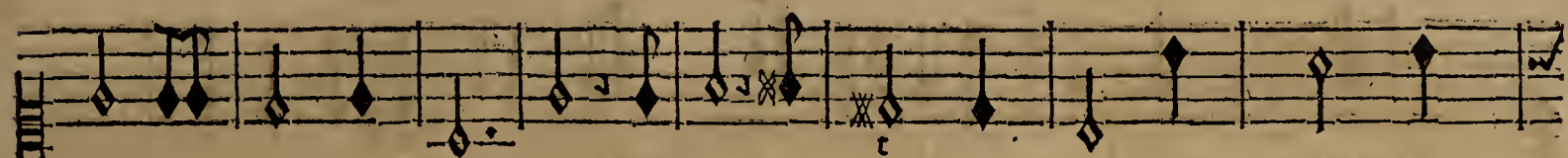
Jugez quels déplaisirs mon cœur doit éprouver, Je pers, Je



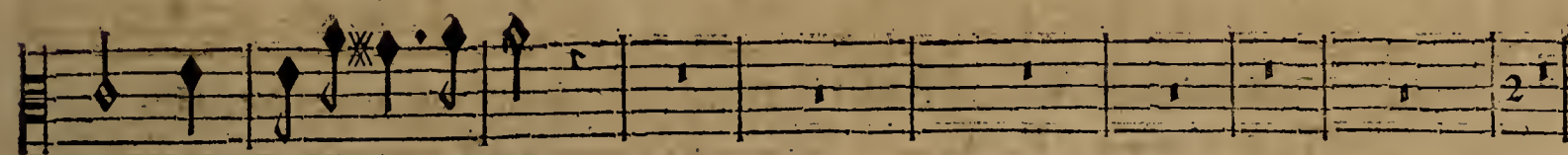
BASSE-CONTINUE.



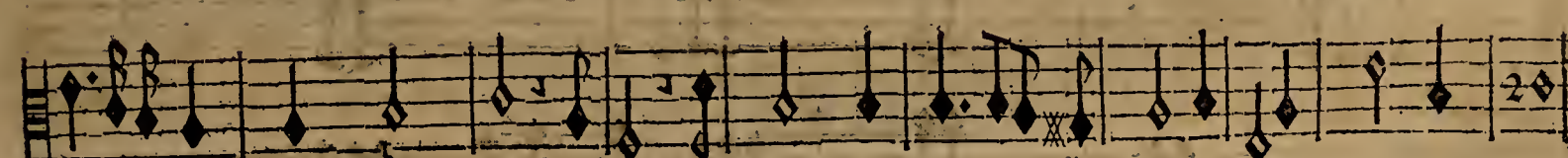
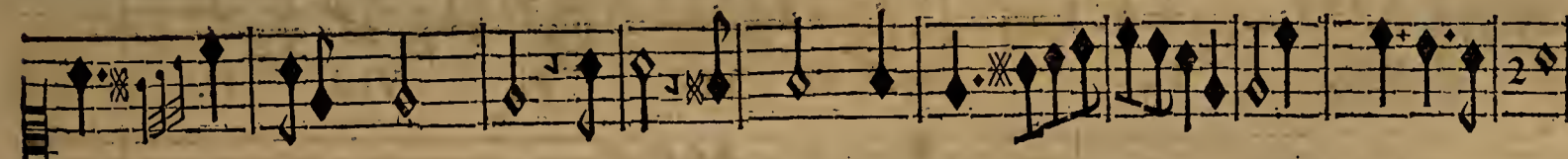
ble, La Mort, la Mort impitoyable Dans son plus beau Prin-



BASSE-CONTINUE.



temps vient de me l'enlever.



BASSE-CONTINUE.

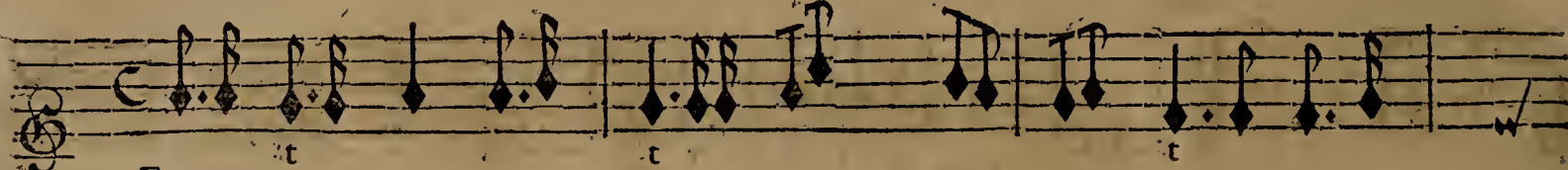
T ij



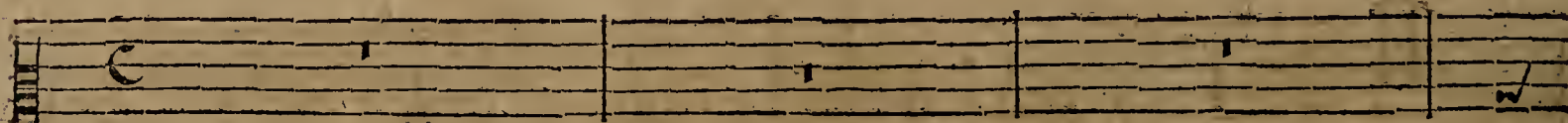
Qu'une vie heureuse & nouvelle La redonne en ce jour à mon amour fi-



FLUTES.



FLUTES.



BASSE-CONTINUE.



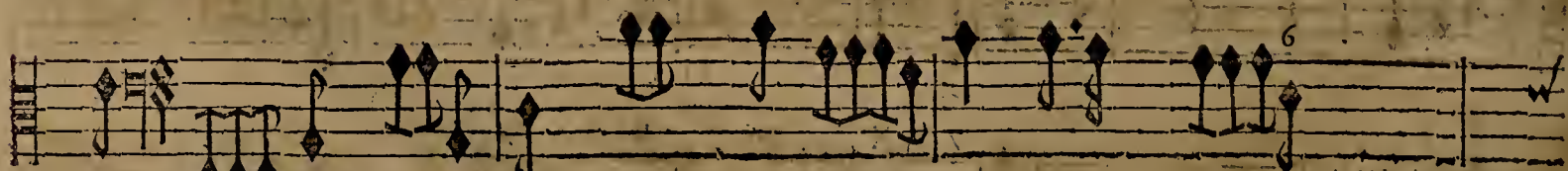
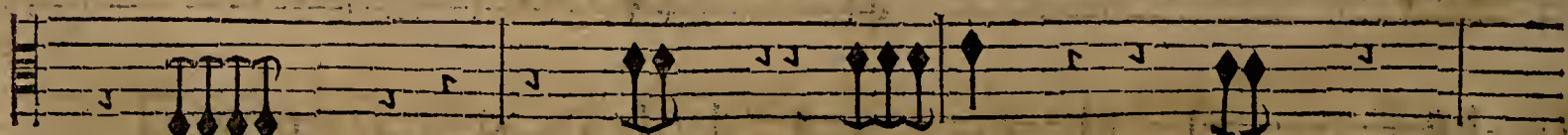
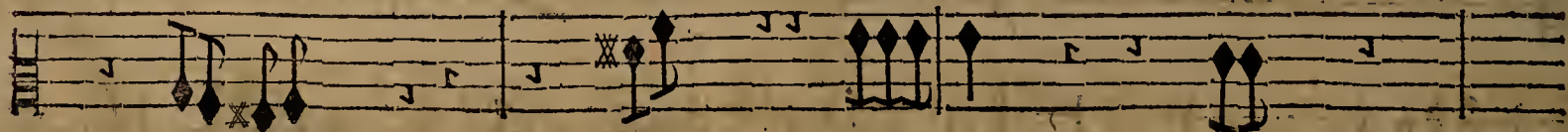
delle, Rendez-la moy, Grand Dieu! pour me le rendre, He-



Viol. Fl. Viol. Fl. Viol. Fl. Viol. Fl.



Viol. Fl. Viol. Fl. Viol. Fl. Viol. Fl.



BASSE-CONTINUE.



las ! en fera-t'elle moins mortelle ?

Et ne faut-il pas qu'avec elle Toft ou



Viol.

Fl.

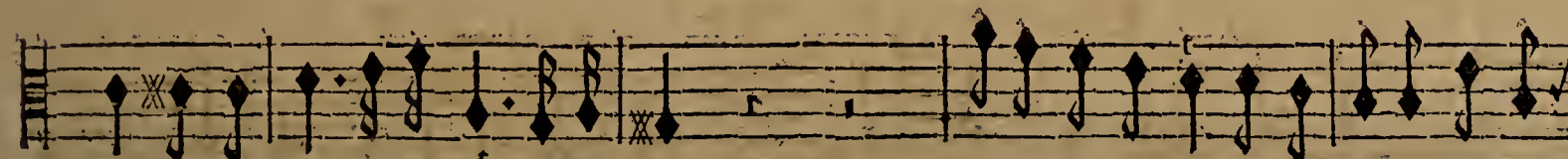


Viol.

Fl.



BASSE-CONTINUE.

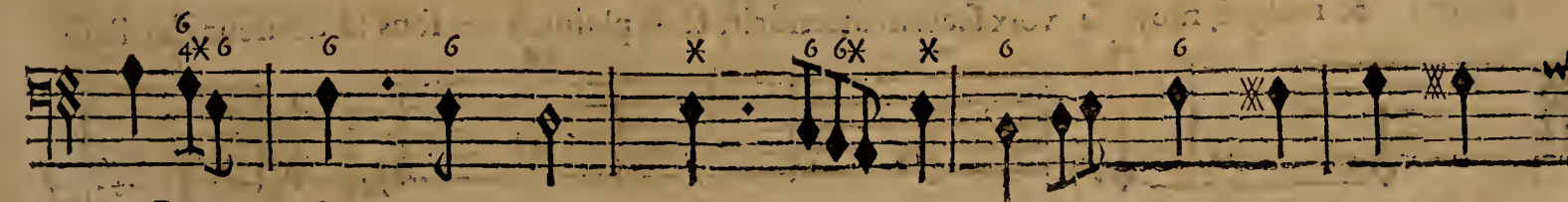


tard fous vos loix je retombe icy bas.

Et ne faut-il pas qu'avec elle Toft ou

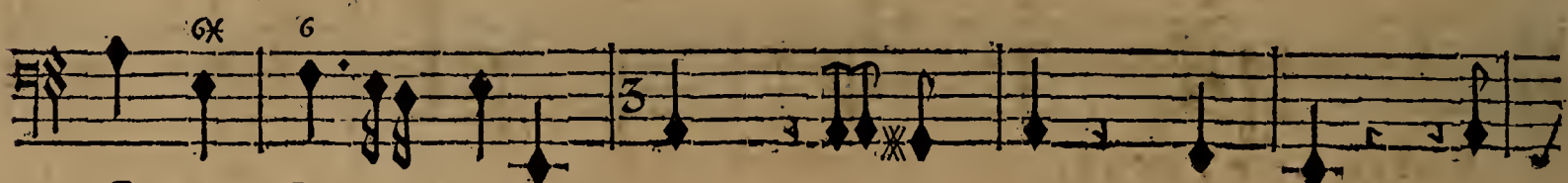
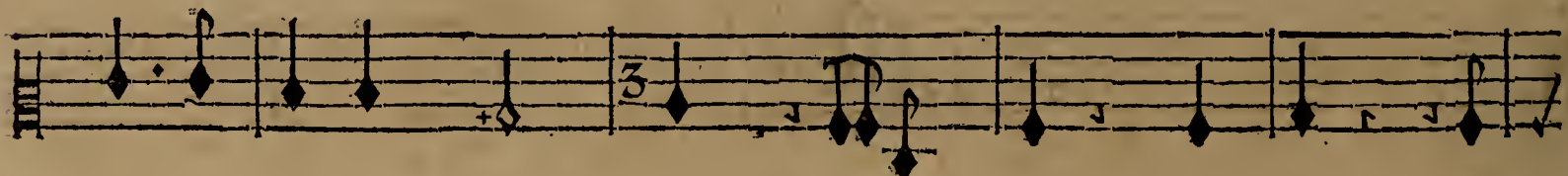
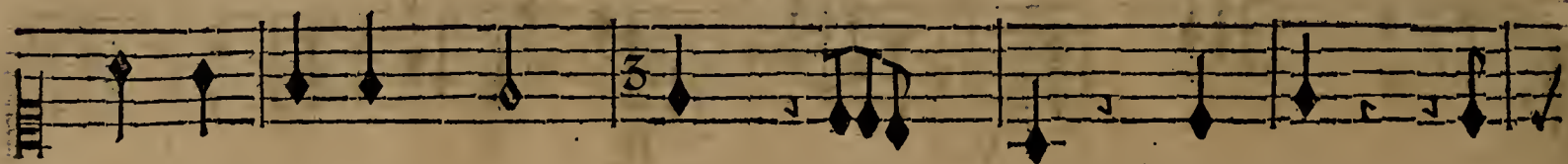
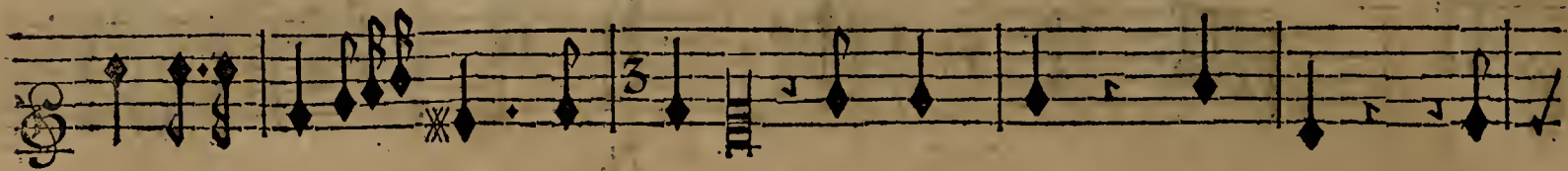
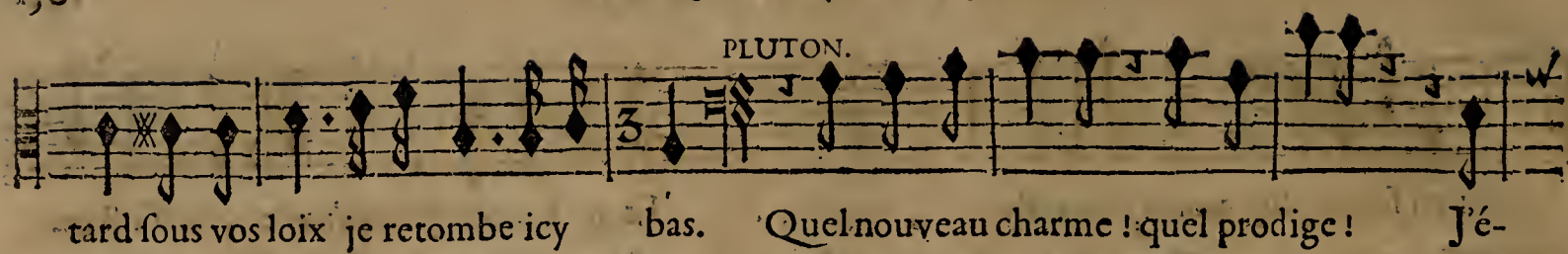


Viol.

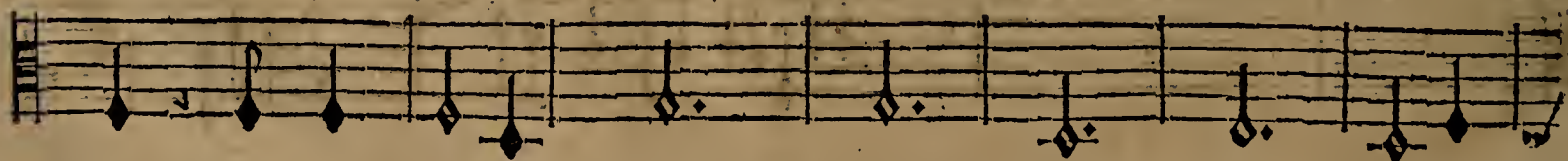
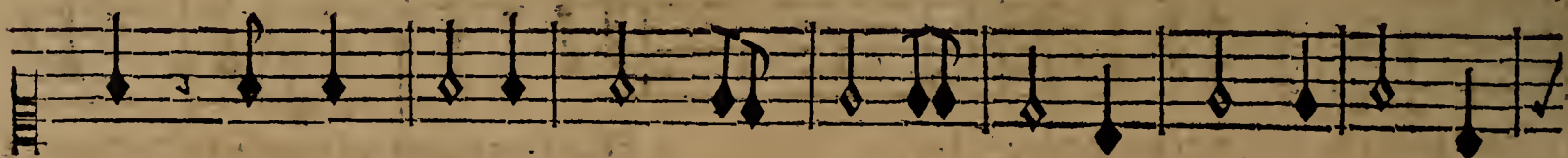


BASSE-CONTINUE.

PLUTON.



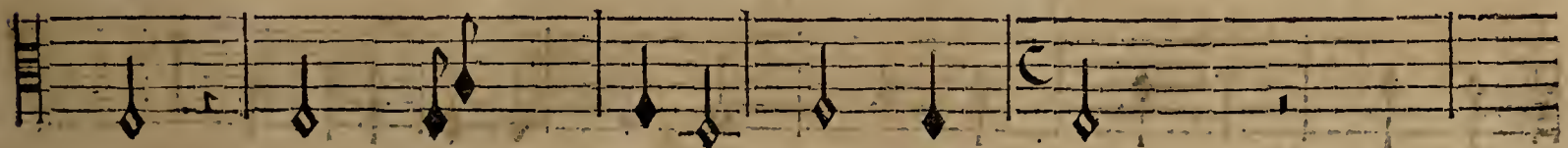
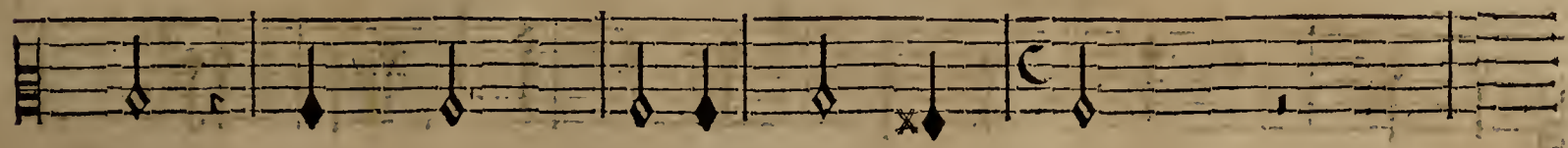
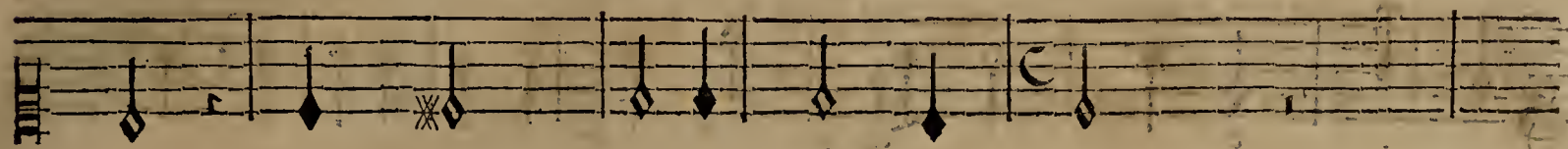
BASSE-CONTINUE.



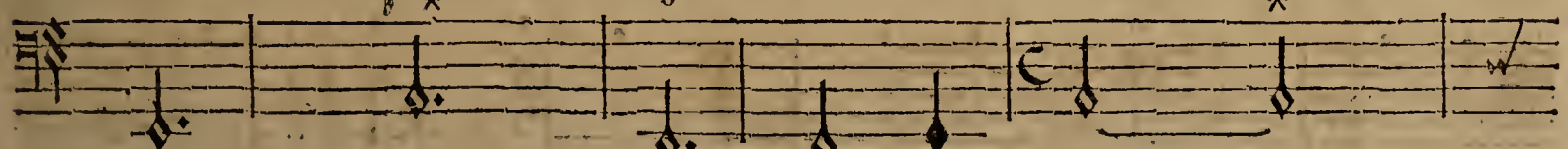
coute , & malgré moy sa voix ſçait m'attendrir, Il ſe plaint, & je ſens la douleur qui l'af-



BASSE-CONTINUE.



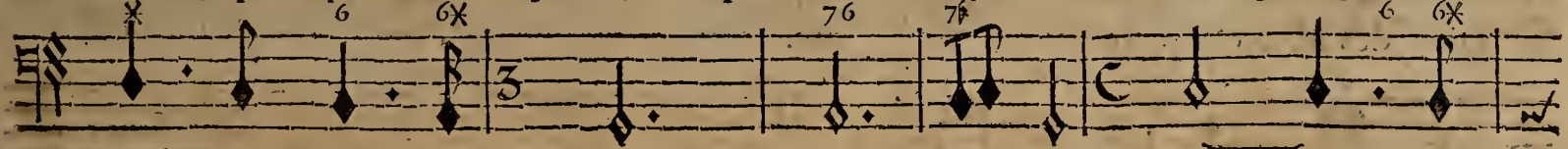
flige, Mesme contre mes droits je veux le se- cou- rit. Va, trop heureux mor-



BASSE-CONTINUE.



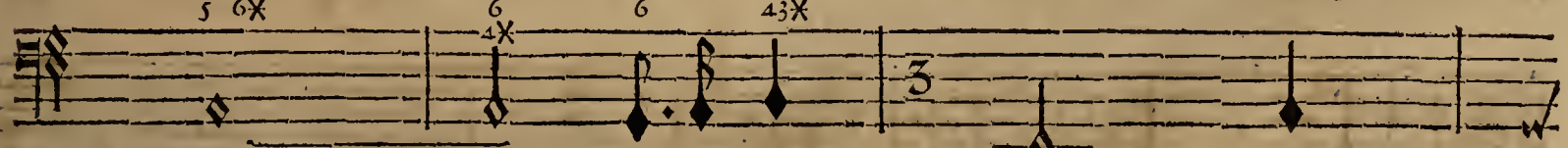
tel, je prens part à ta peine, Ma pitié ne fera pas vai- ne, Depuis que ton é-



BASSE-CONTINUE.



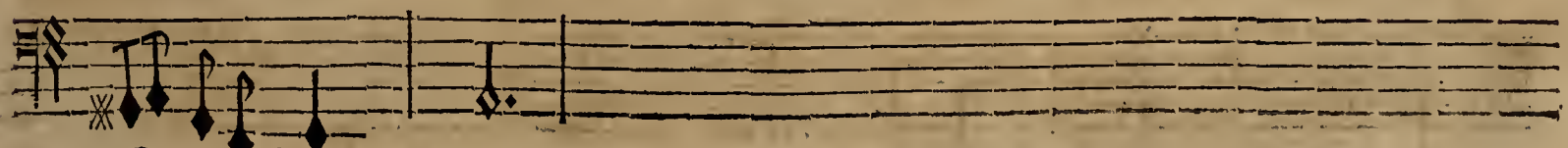
pouse est soumise à la Mort, Proserpine regle son fort, Je sçauray dispo-



BASSE-CONTINUE.

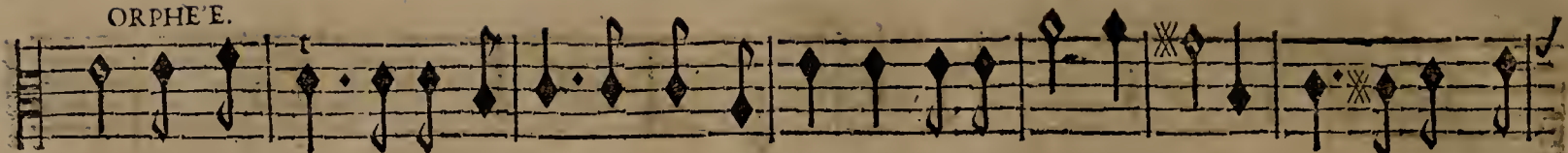


ser la Déesse à la rendre.

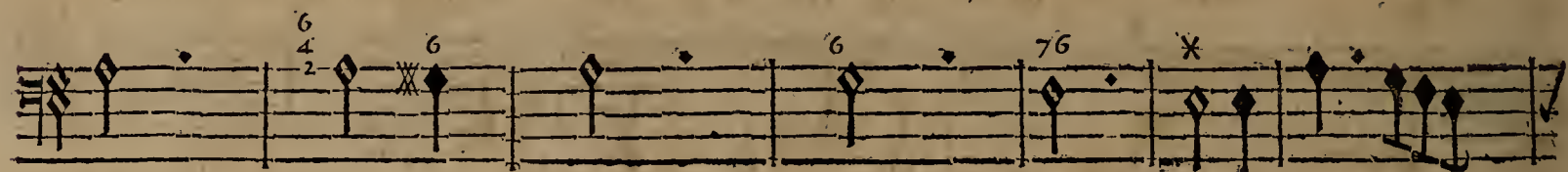
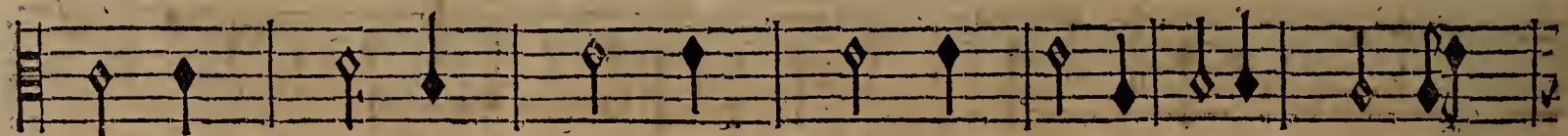
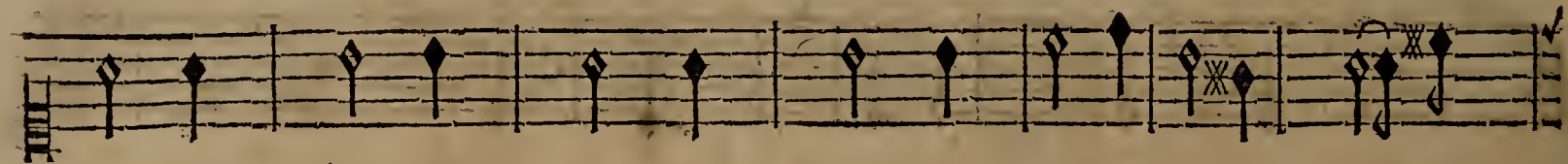


BASSE-CONTINUE.

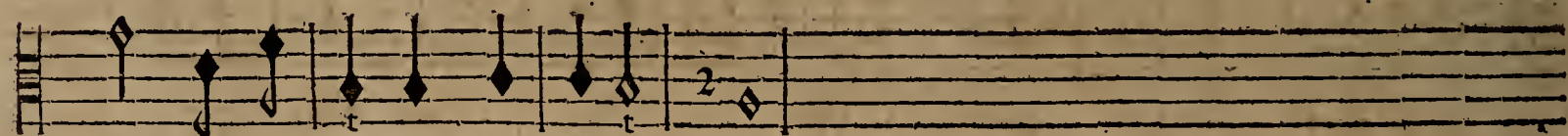
ORPHEE.



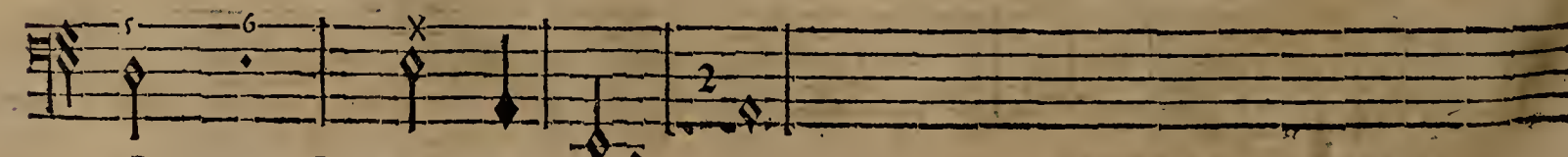
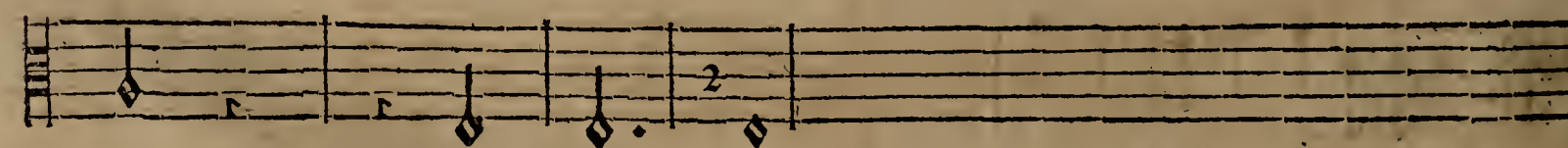
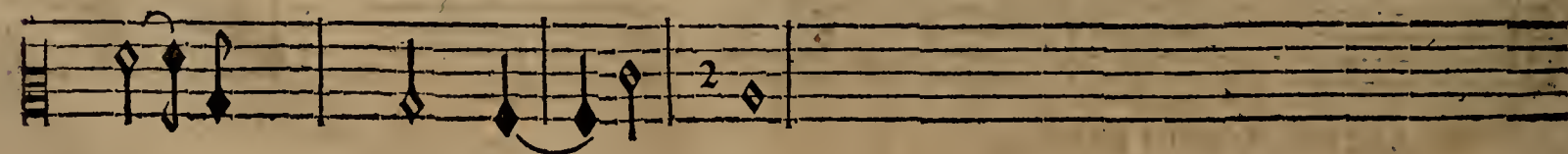
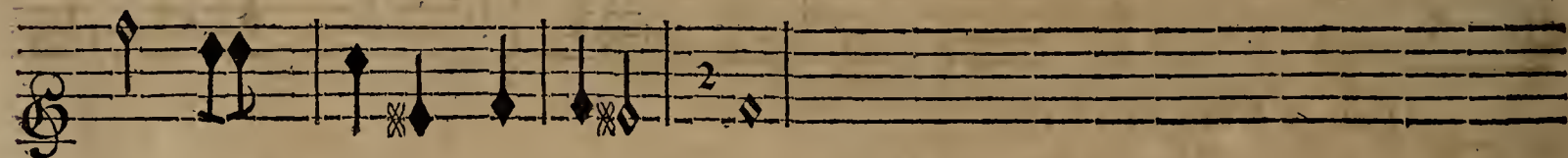
Ah ! que nos cœurs reconnoissants, Sur vos Autels vont prodiguer d'encens, C'est tout ce qu'un grâd



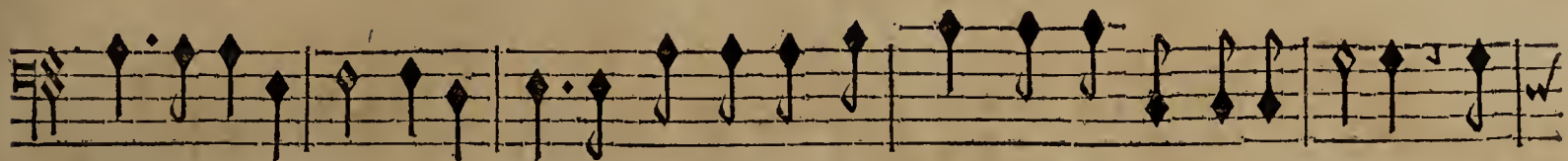
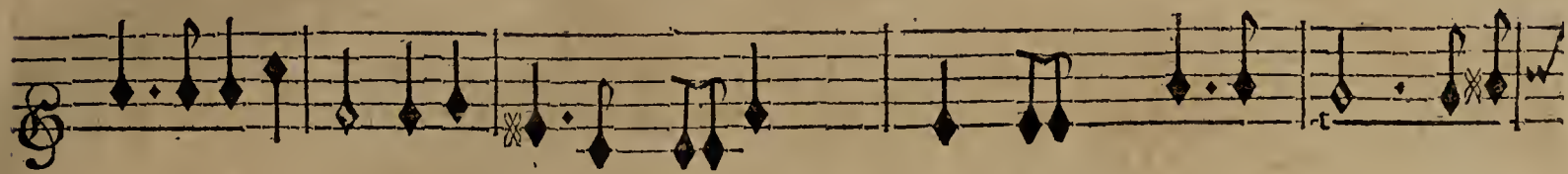
BASSE-CONTINUE.



Dieu des Mortels peut attendre.



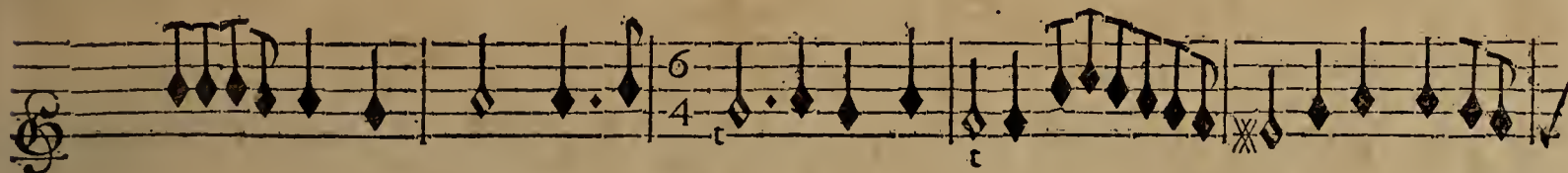
BASSE-CONTINUE.



Puisque le Destin aujourd'huy De tant de malheureux veut suspendre les peines, Plu-



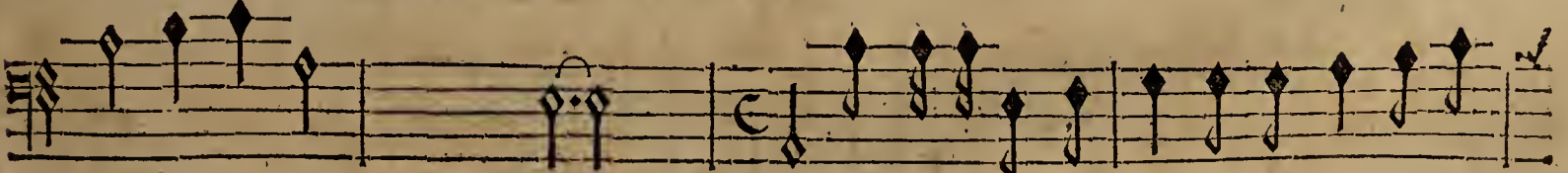
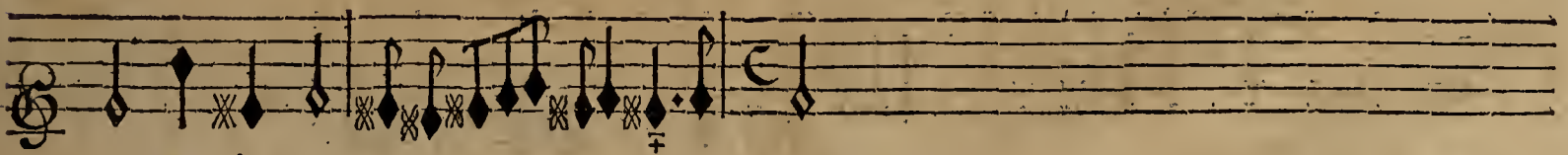
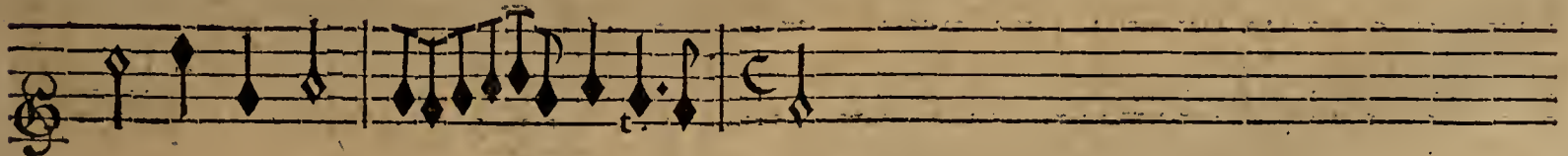
BASSE-CONTINUE.



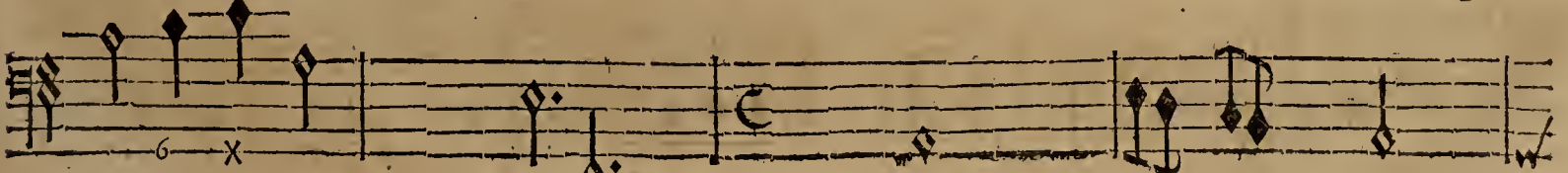
ton ne fera pas moins indulgent que luy, Je veux qu'ils sortent de leurs chaînes Je veux qu'ils



BASSE-CONTINUE.



sortent de leurs chaînes. Pour honorer l'auteur de ces doux change-

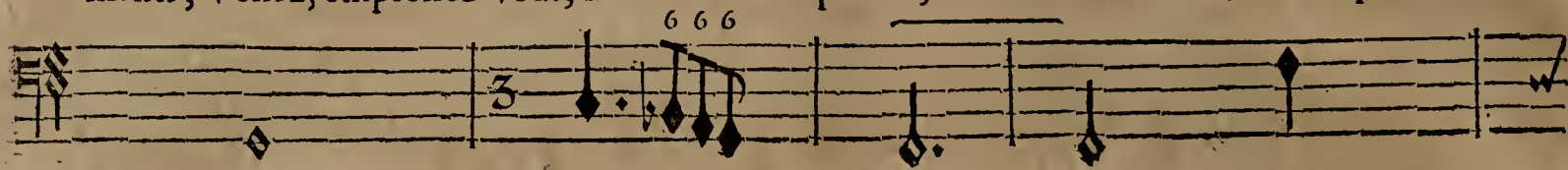


BASSE-CONTINUE.

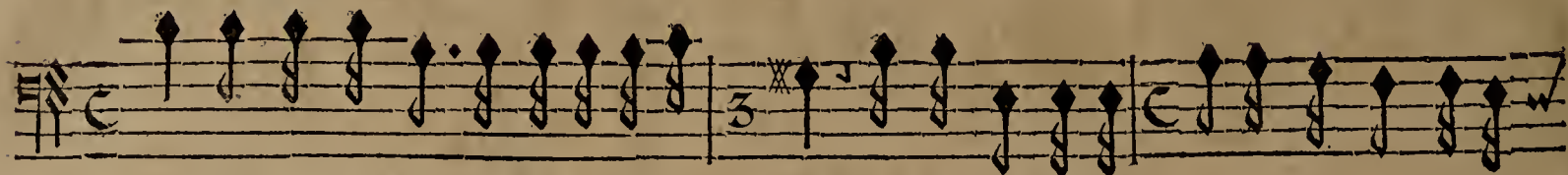
V



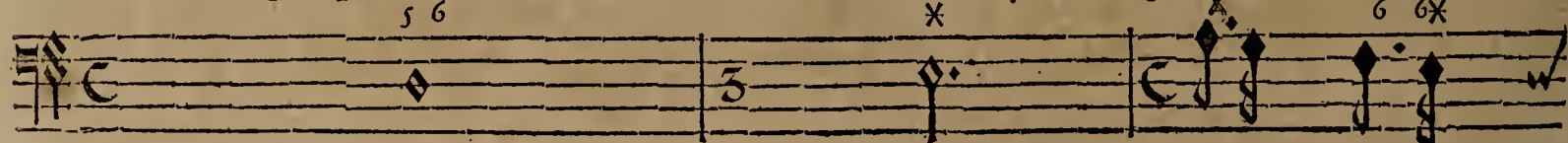
ments, Venez, empressez-vous, infortunez coupables, Et vous dont les Jeux surpre-



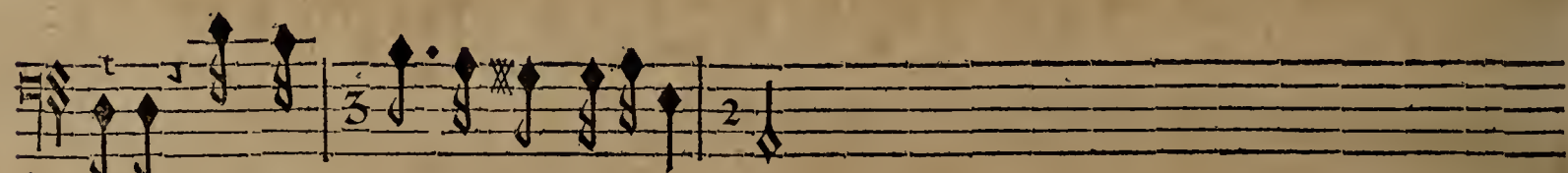
BASSE-CONTINUE.



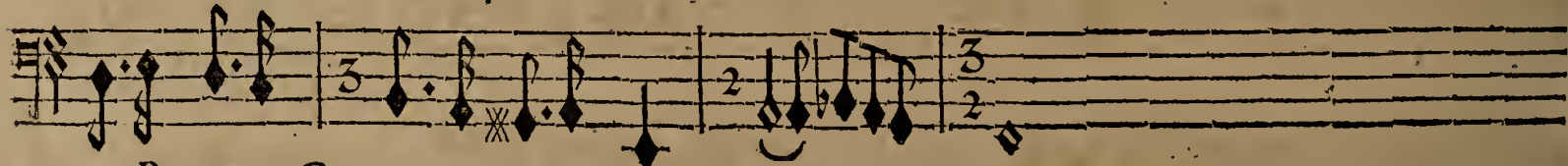
nants Font quelquefois mes divertisse- ments, Rendez-luy s'il se peut les momens agre-



BASSE-CONTINUE.



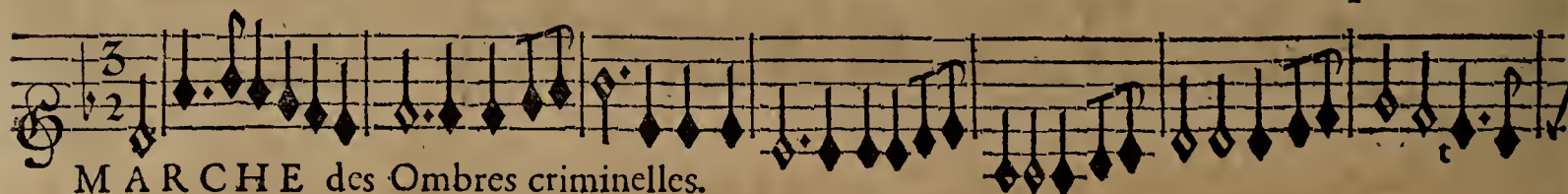
ables Dont ces lieux luy font redeva- bles.



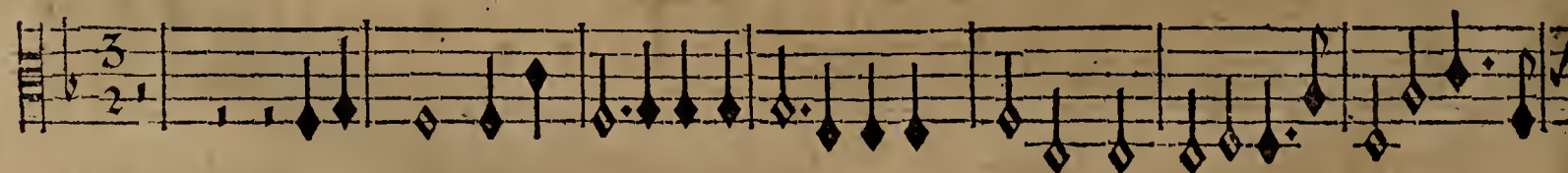
BASSE-CONTINUE.

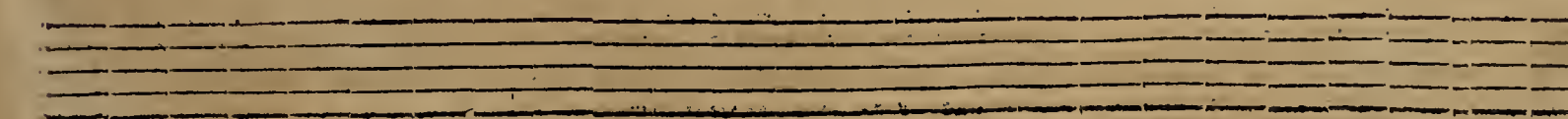
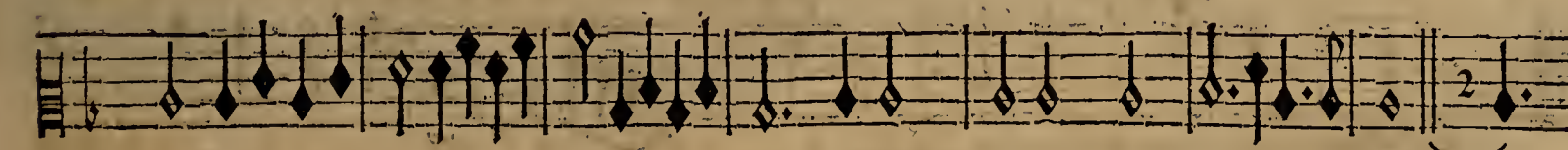
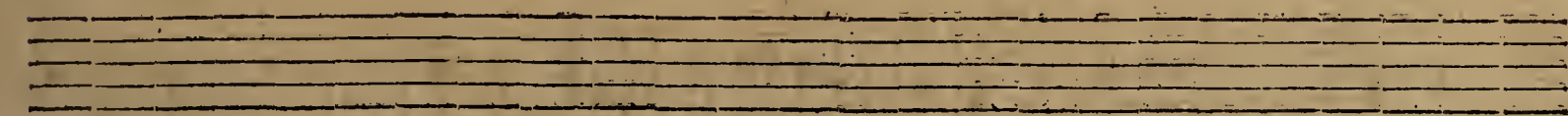
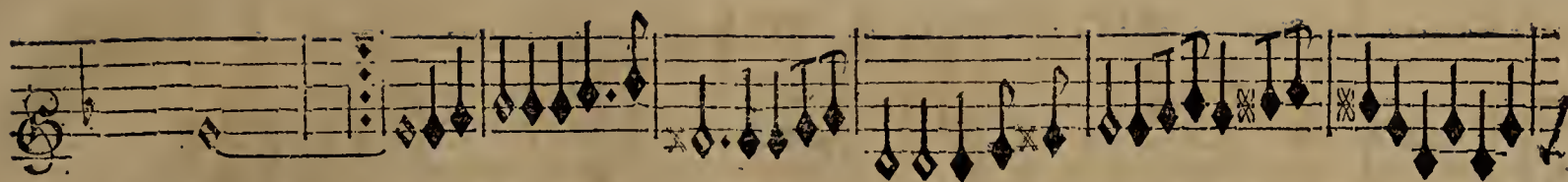
SCENE VI.

Les Ombres Criminelles, les Danaïdes, Suivants de Pluton & Orphée.

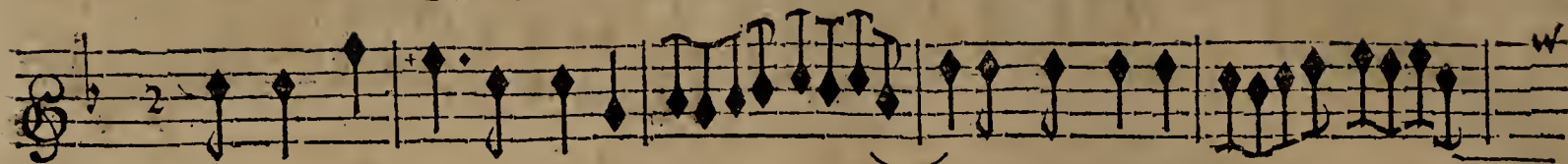


MARCHE des Ombres criminelles.





CHOEURS des Ombres criminelles.

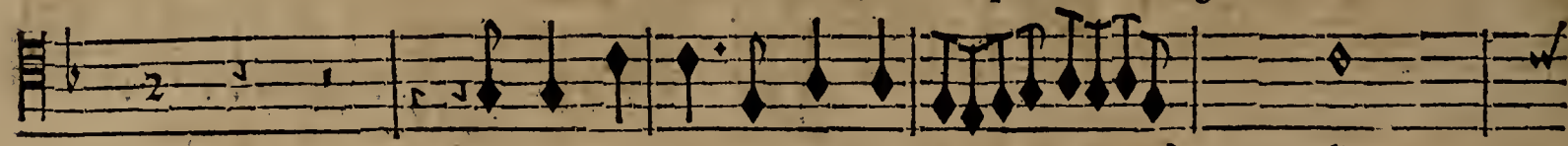


Heureux mortel, quelle est ta gloi-

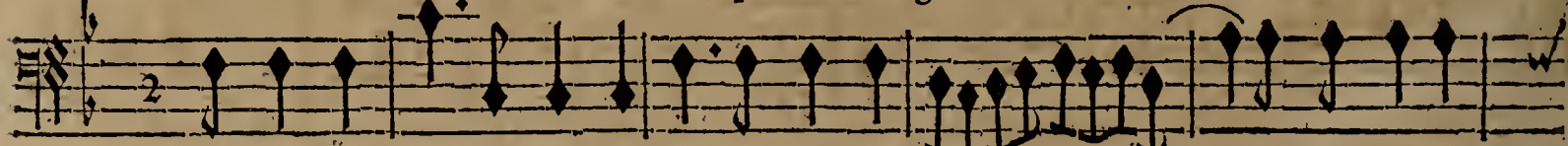
re, quelle est ta gloi-



Hereux mortel quelle est ta gloi-

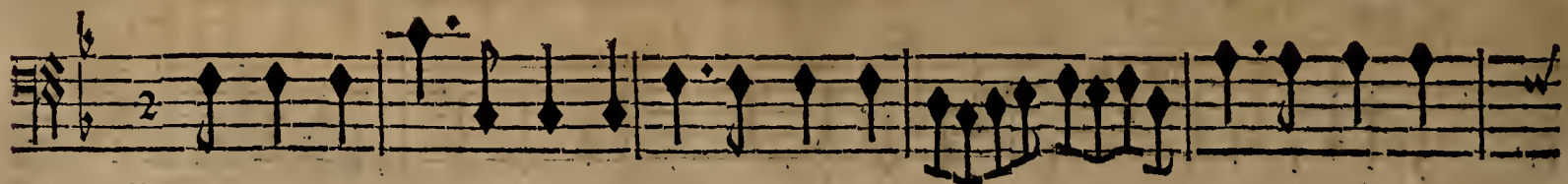
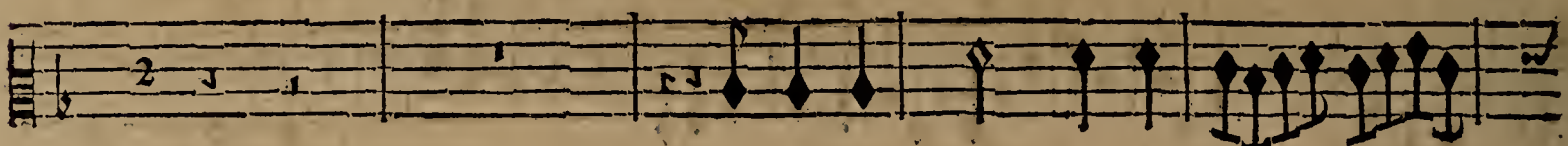
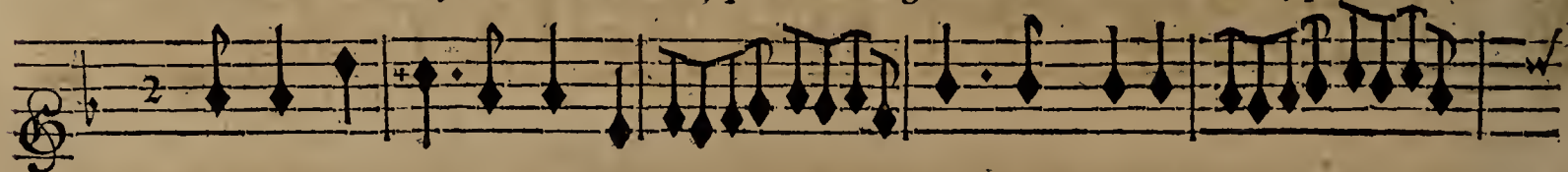


Heureux mortel, quelle est ta gloi-

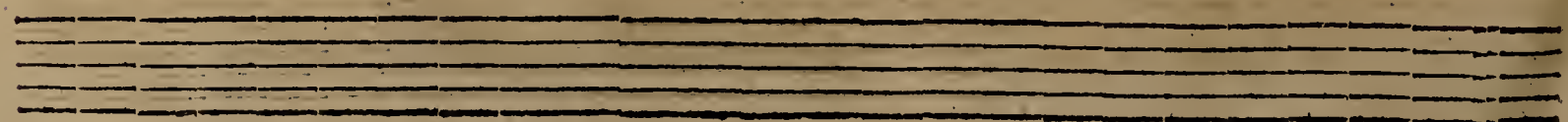
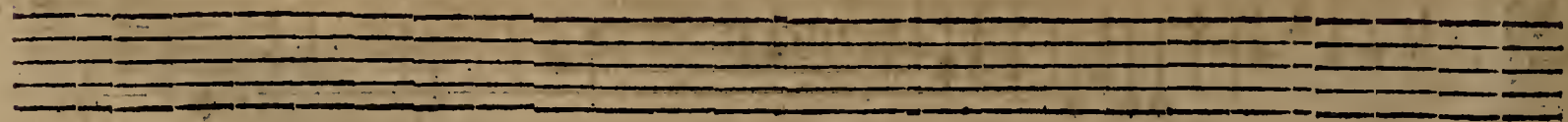


Heureux mortel, Heureux mortel, quelle est ta gloi-

re, quelle est ta



B A S S E-CONTINUE.



ACTE SECOND.

157



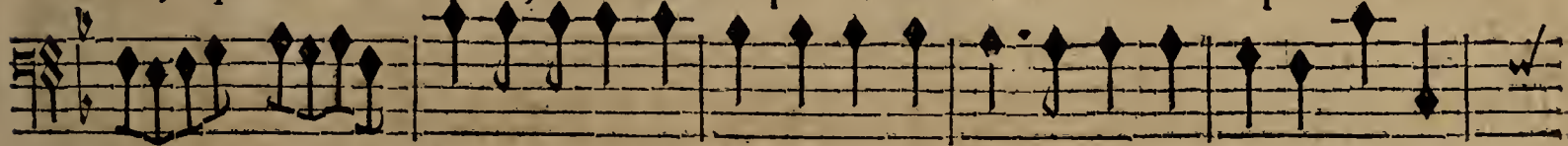
re, Celebrons- la par nos concerts. Celebrons- la Celebrons- la par nos con-



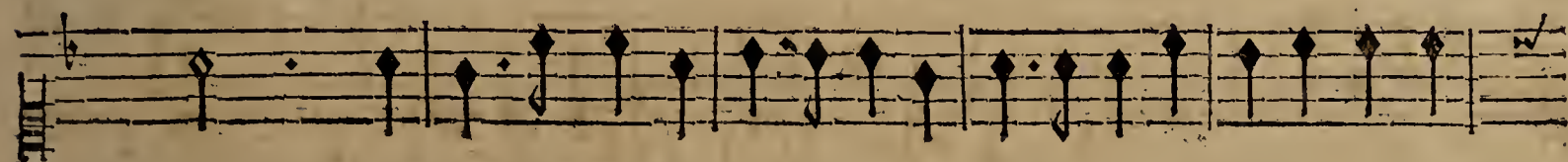
re, Celebrons- la par nos concerts. Celebrons- la Celebrons- la par nos con-



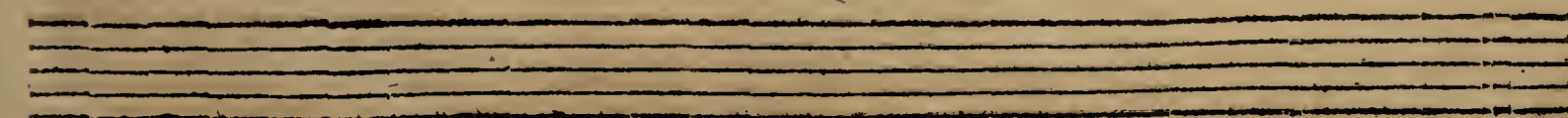
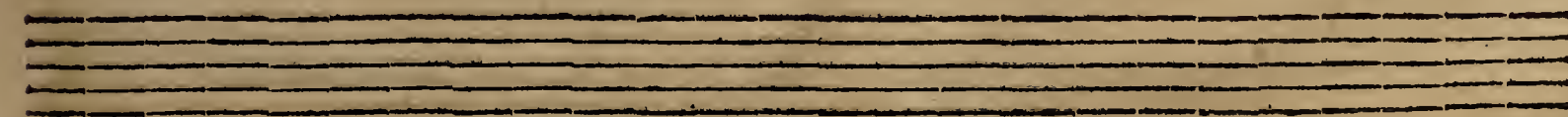
re, quelle est ta Gloire, Celebrons- la par nos concerts. Celebrons- la par nos con-



Gloi- re, Celebrons- la par nos concerts. Celebrons- la par nos con-



BASSE-CONTINUE.





certs.

Est-il de plus grande vi-



certs.

Est-il de plus grande vi-



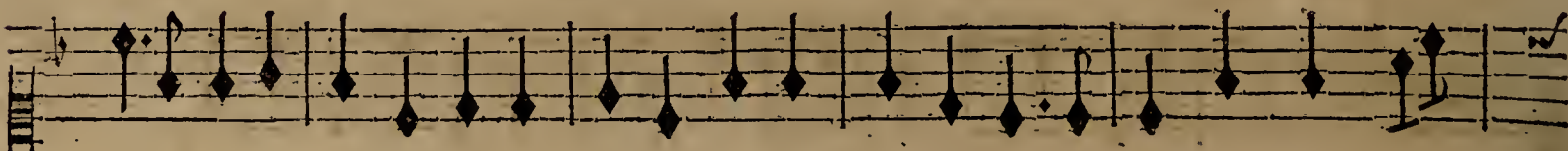
certs.

Est-il de plus grande vi-

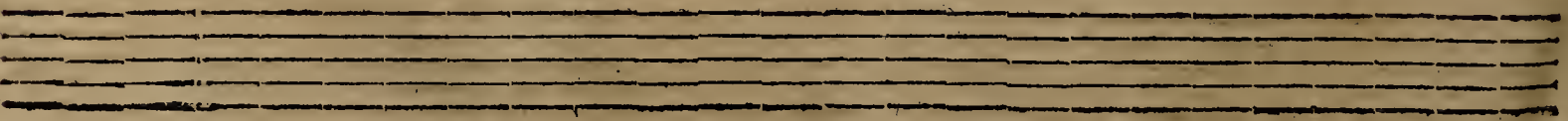
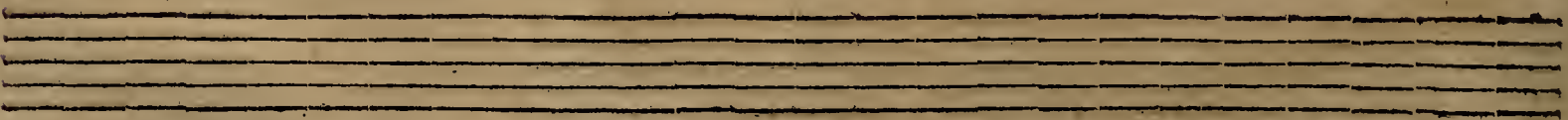


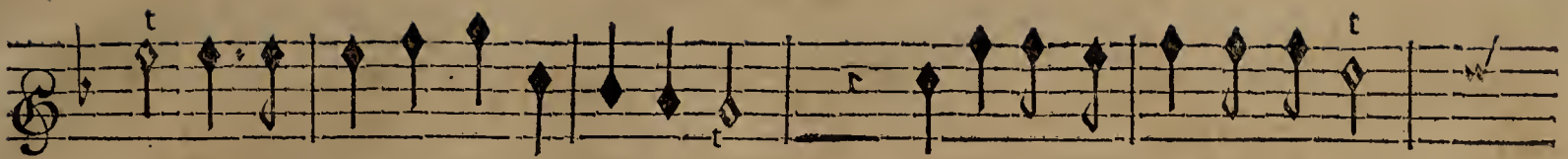
certs.

Est-il de plus grande vi-



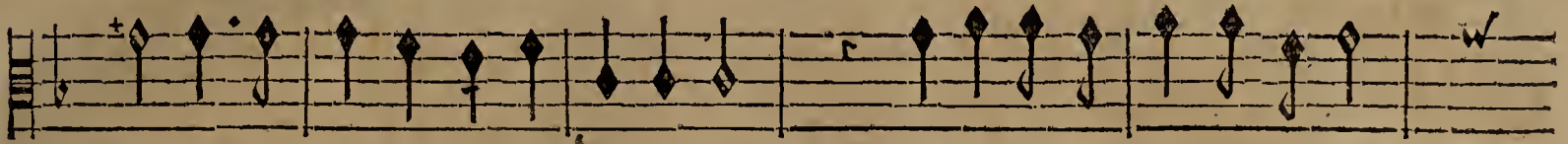
BASSE-CONTINUE.





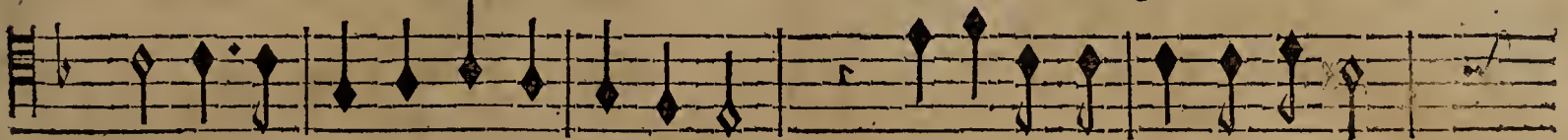
toire Que d'avoir charmé les Enfers?

Est-il de plus grande victoi-



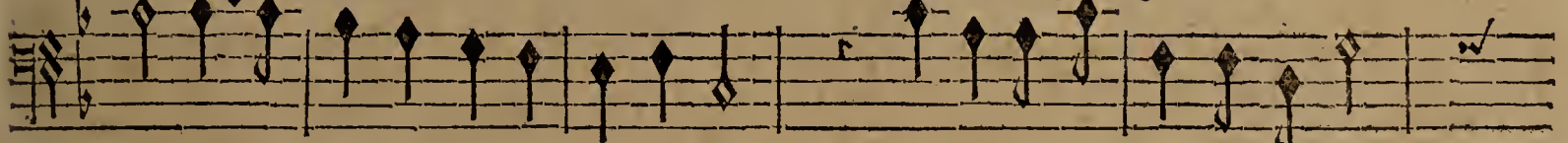
toire Que d'avoir charmé les Enfers?

Est-il de plus grande victoi-



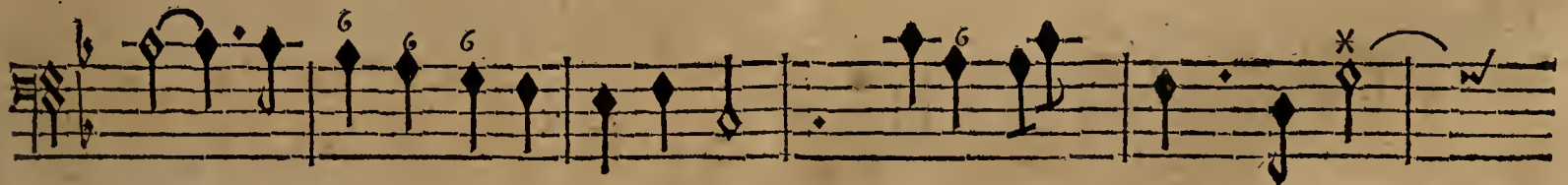
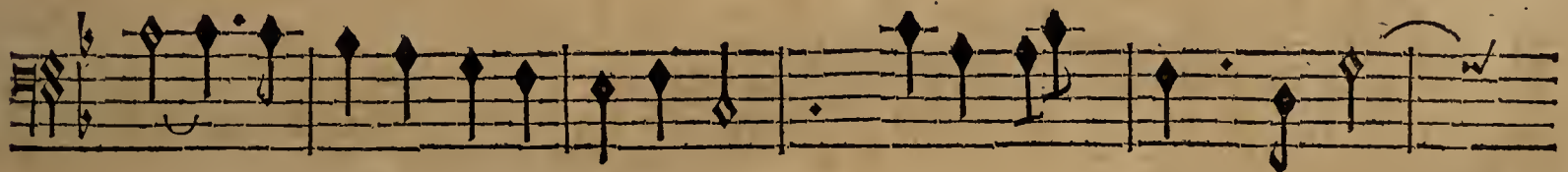
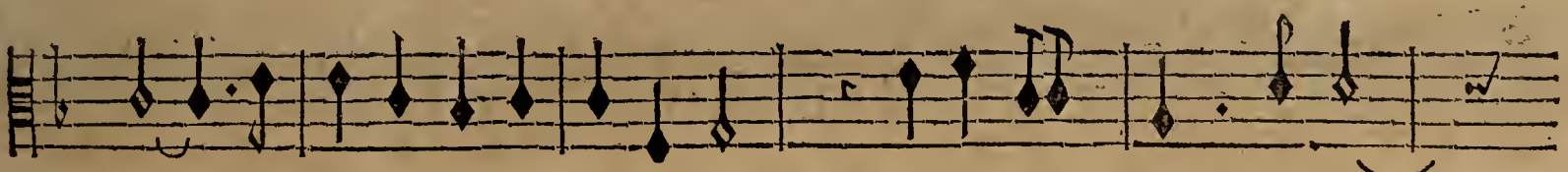
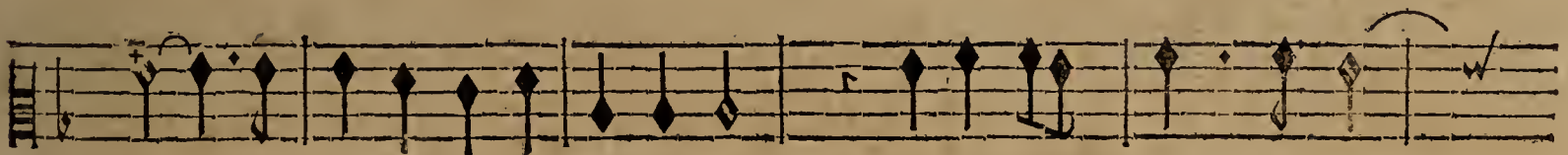
toire Que d'avoir charmé les Enfers?

Est-il de plus grande victoi-

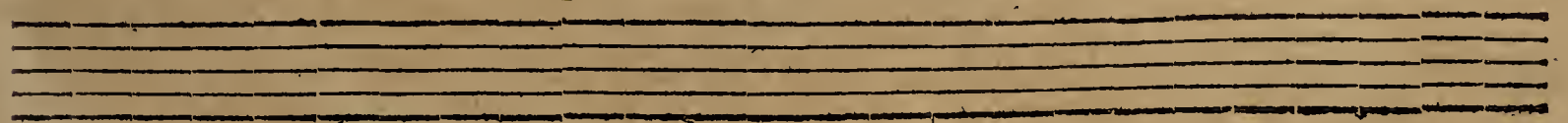
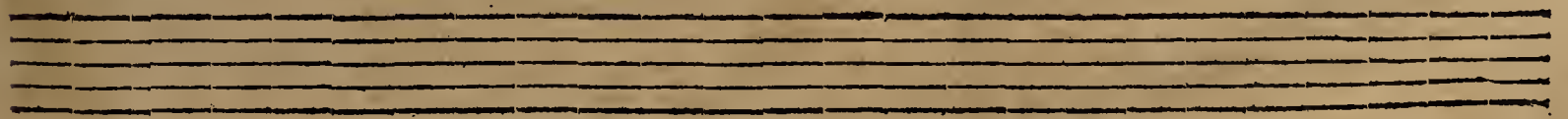


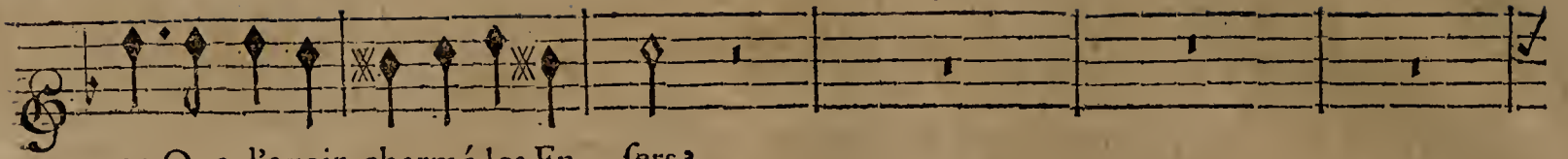
toire Que d'avoir charmé les Enfers?

Est-il de plus grande victoi-

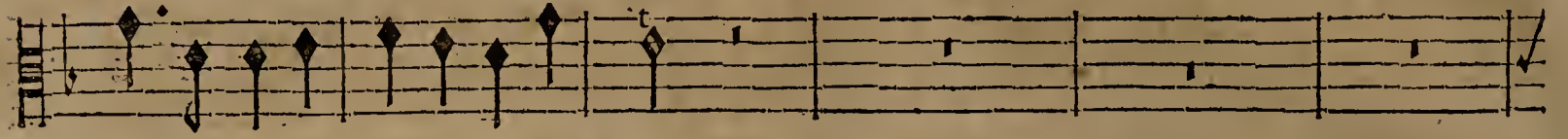


BASSE-CONTINUE.





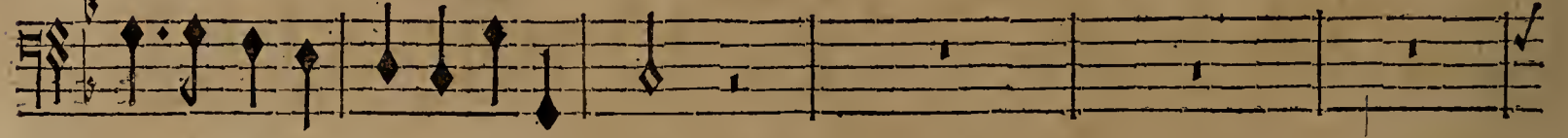
re Que d'avoir charmé les En- fers?



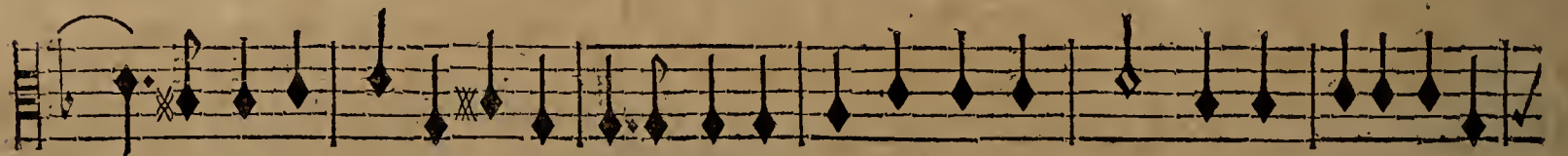
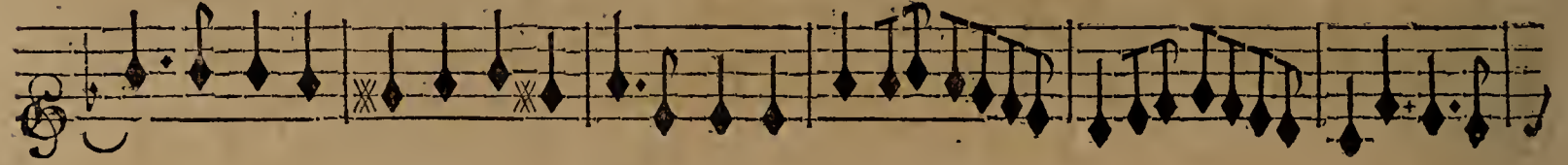
re Que d'avoir charmé les En- fers?



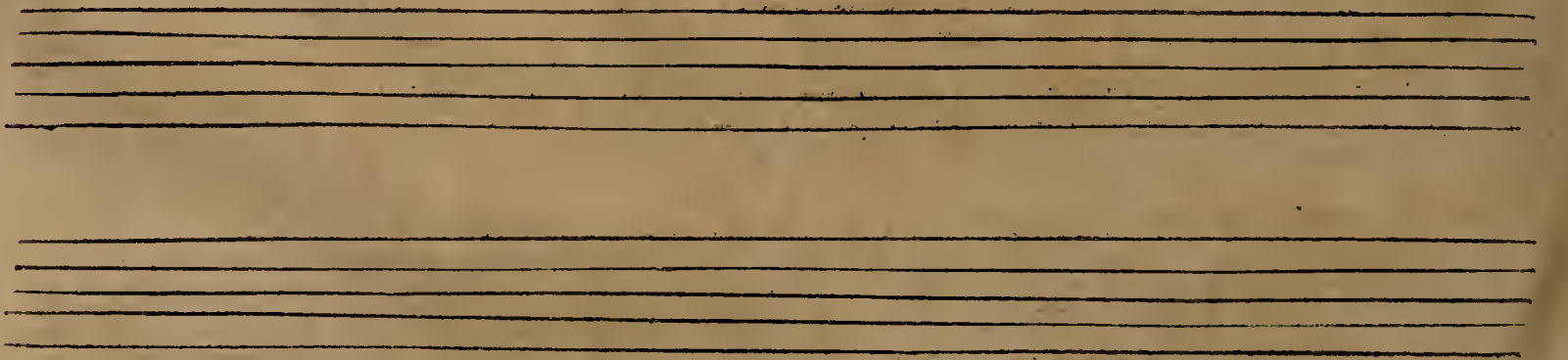
re Que d'avoir charmé les En- fers?



re Que d'avoir charmé les En- fers.

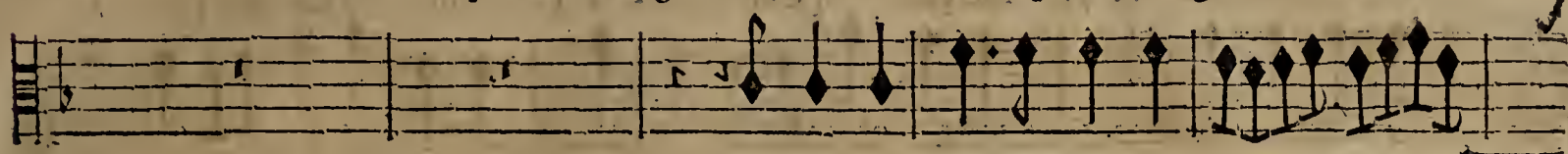


BASSE-CONTINUE,

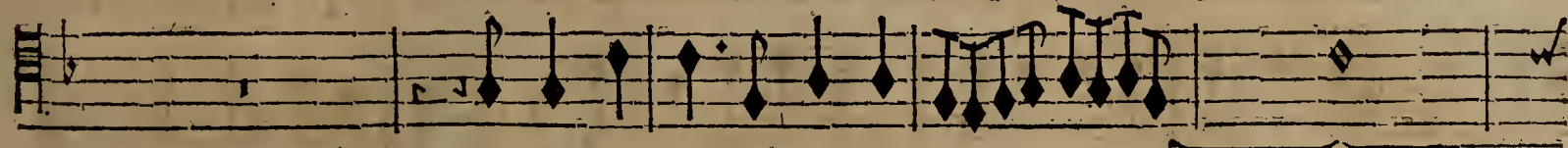




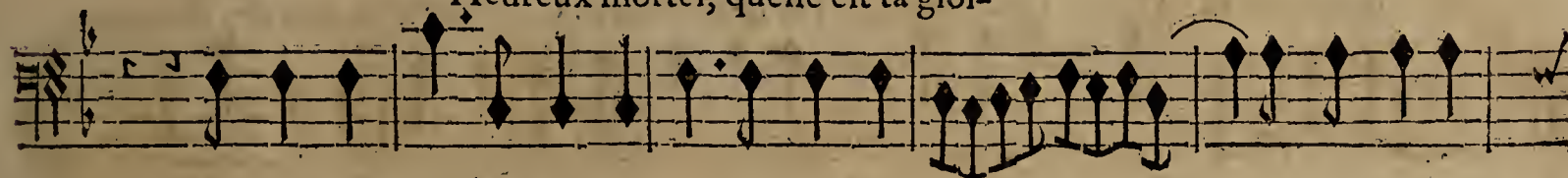
Heureux mortel, quelle est ta gloi- re, quelle est ta gloi-



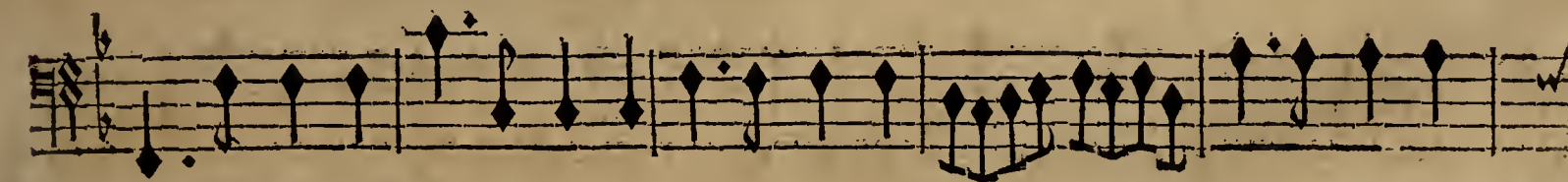
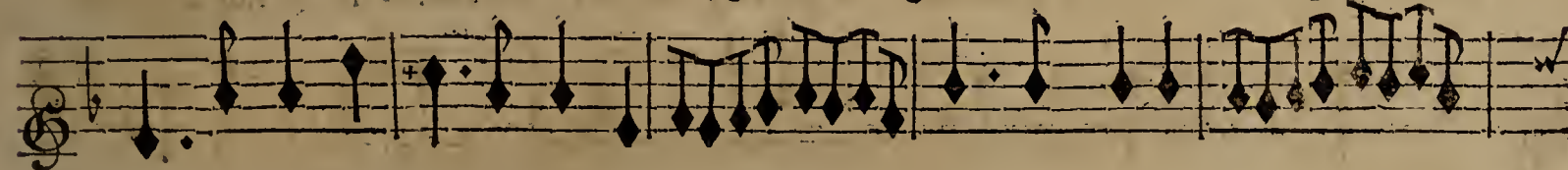
Heureux mortel quelle est ta gloi-



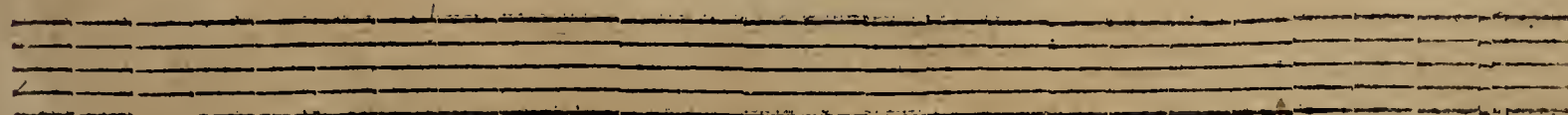
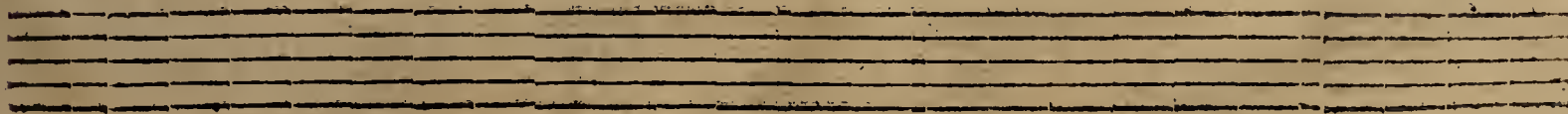
Heureux mortel, quelle est ta gloi-

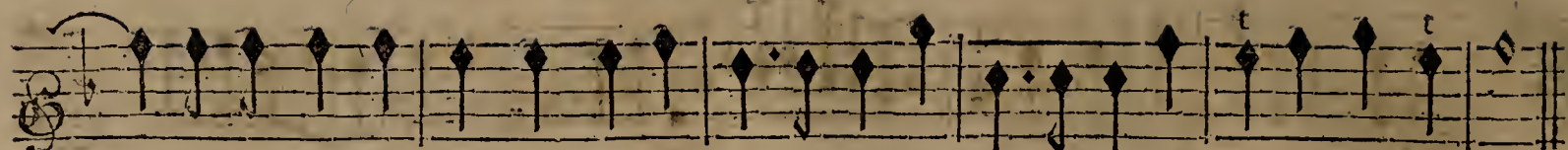


Heureux mortel, Heureux mortel, quelle est ta gloi- re, quelle est ta

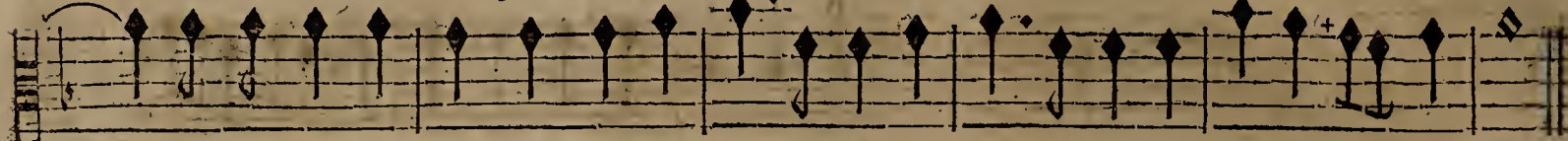


BA SSE-CONTINUE.





re, Celebrons- la' par nos concerts. Celebrons- la' Celebrons- la par nos concerts.



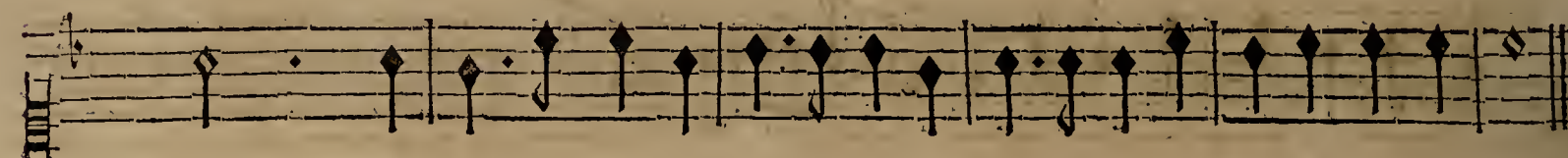
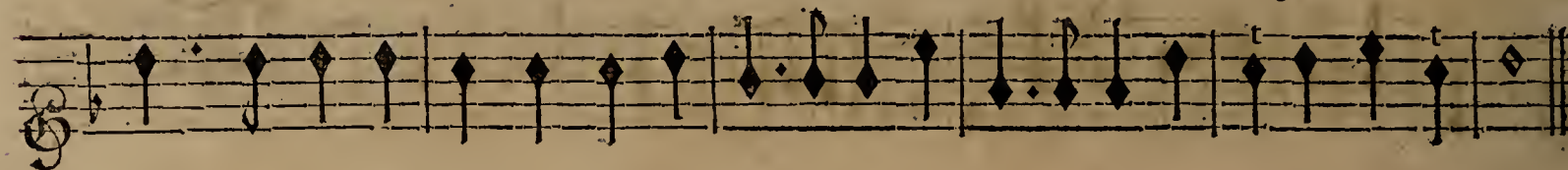
re, Celebrons- la par nos concerts. Celebrons- la Celebrons- la par nos concerts.



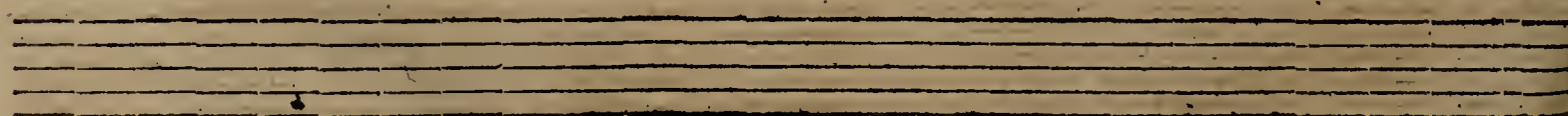
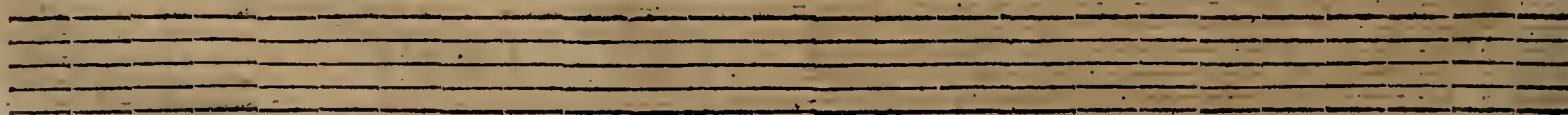
re, quelle est ta Gloire, Celebrons- la par nos concerts. Celebrons- la par nos concerts.



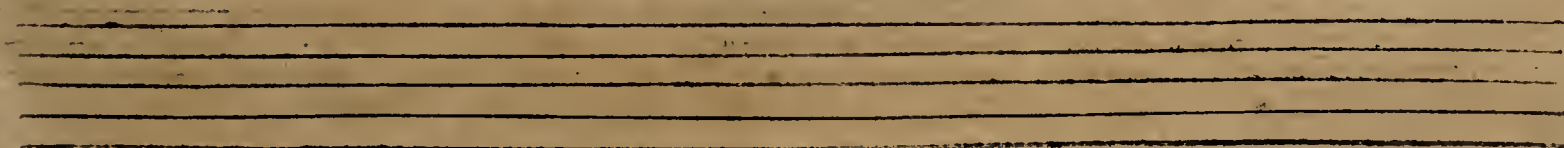
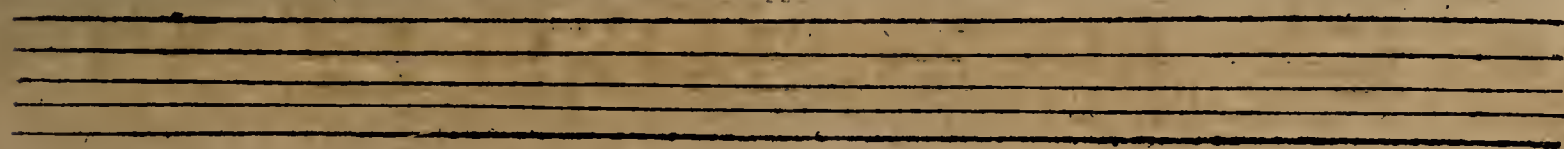
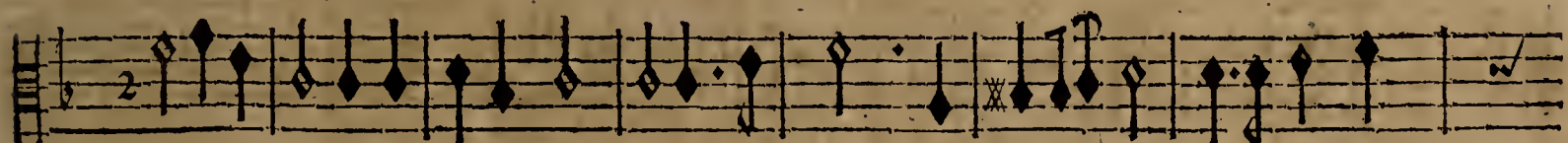
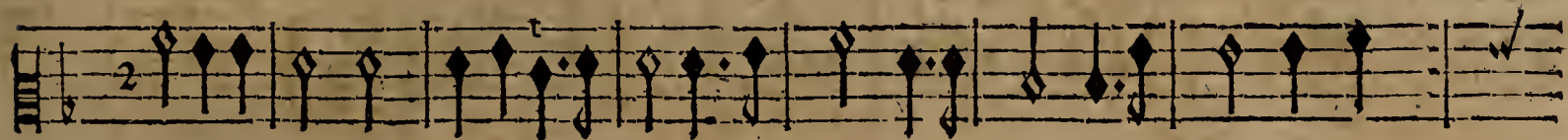
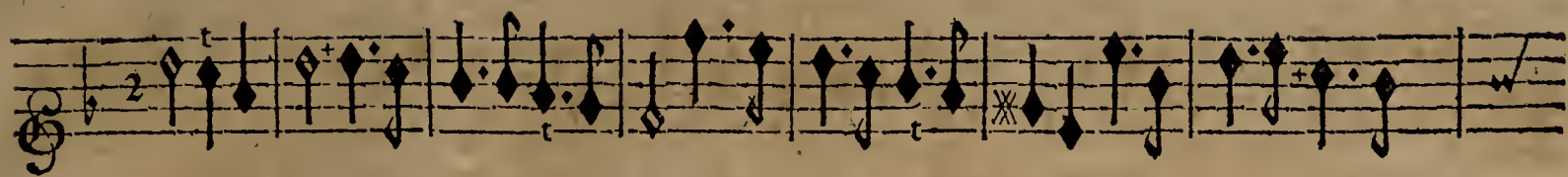
Gloi- re, Celebrons- la par nos concerts. Celebrons- la par nos concerts.



BASSE-CONTINUE.



PREMIER AIR.



The first system of musical notation consists of five staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some with slurs and ties. The second staff uses a soprano clef. The third and fourth staves use alto clefs. The fifth staff uses a bass clef. The system concludes with a double bar line and a repeat sign.

A set of five empty musical staves, consisting of five horizontal lines each, without any notation.

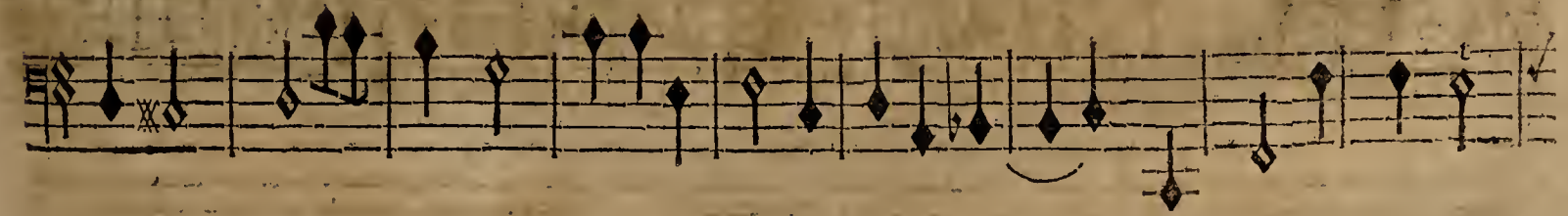
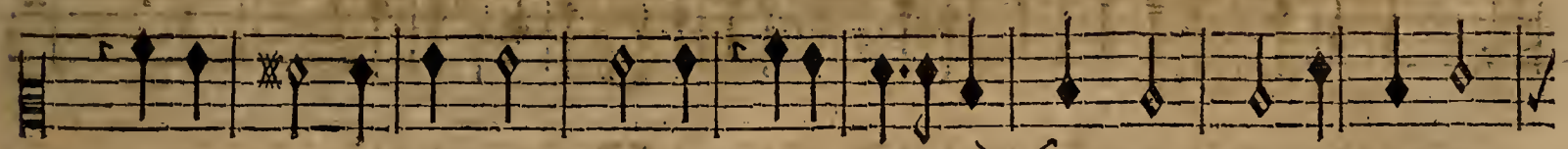
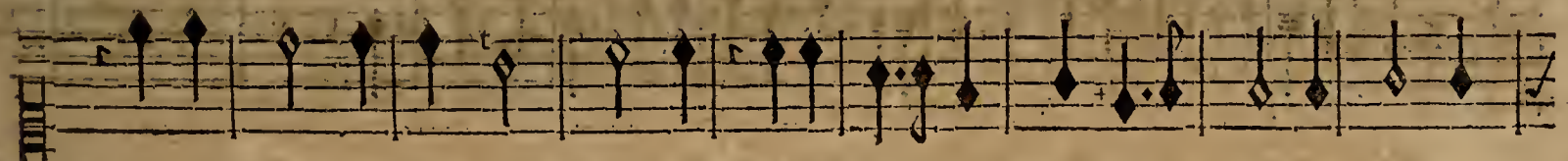
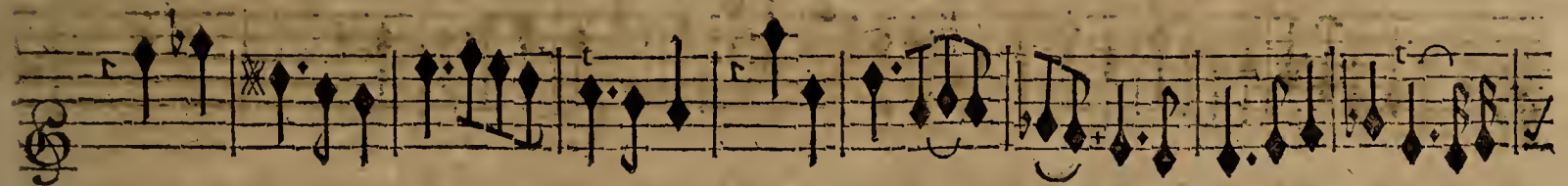
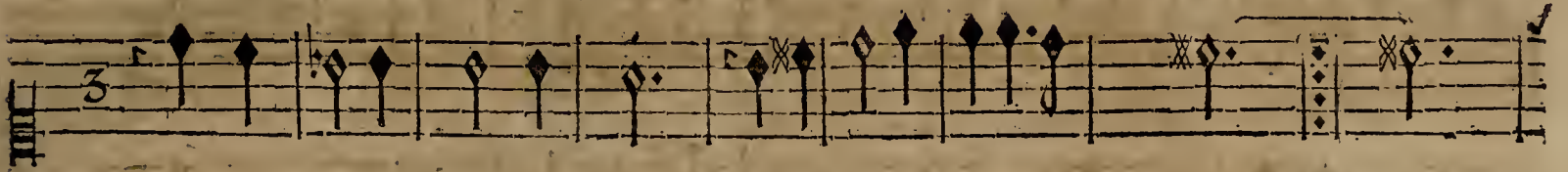
The second system of musical notation consists of five staves. The top staff begins with a treble clef and a key signature of one flat. It contains musical notation similar to the first system, with eighth and sixteenth notes and slurs. The second staff uses a soprano clef. The third and fourth staves use alto clefs. The fifth staff uses a bass clef. The system concludes with a double bar line and a repeat sign.

A set of five empty musical staves, consisting of five horizontal lines each, without any notation.

Les Flutes seules jouent cet Air la premiere fois, & la seconde fois avec les Violons.



Les Ombres heureuses.



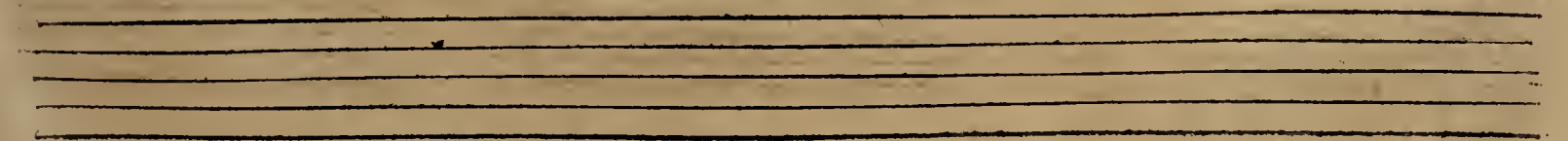
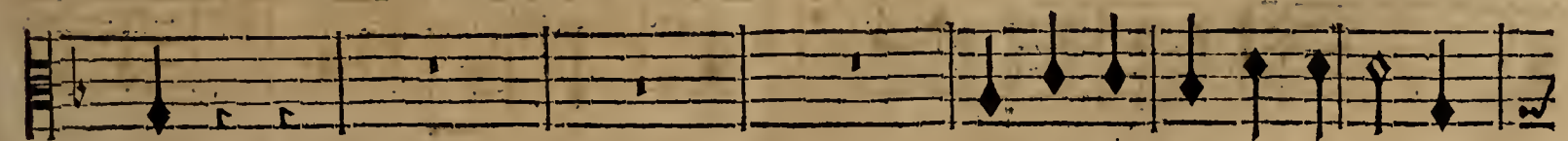
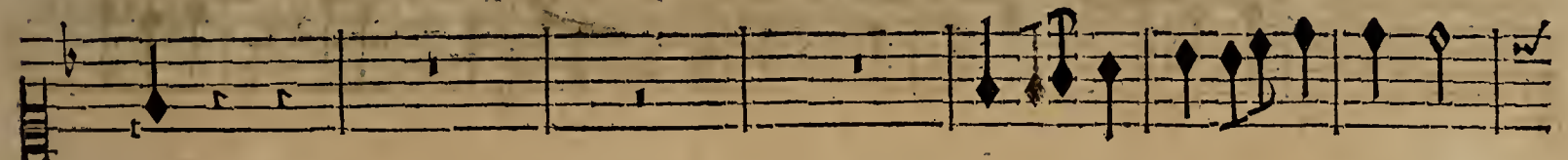
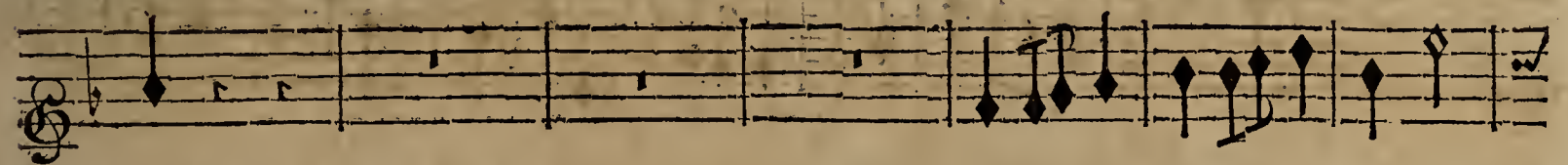
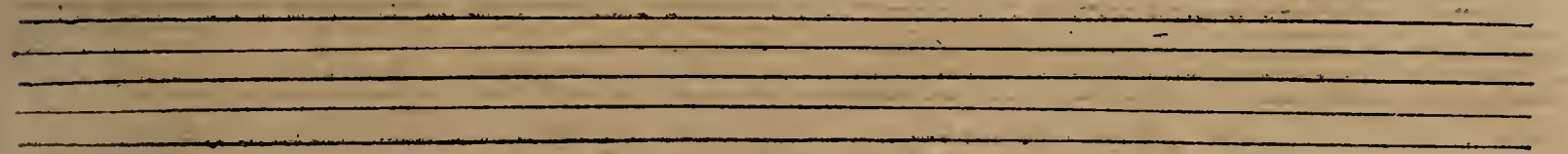
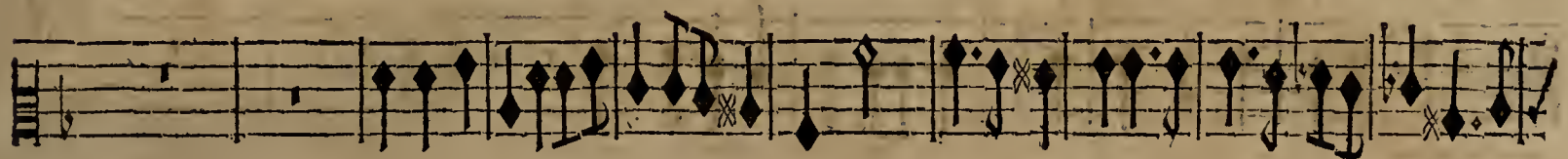
The first musical system consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The subsequent four staves are in different clefs (alto, tenor, and bass) and provide harmonic accompaniment. The system concludes with a double bar line.

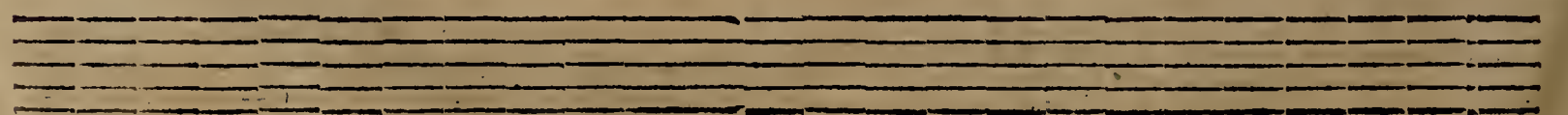
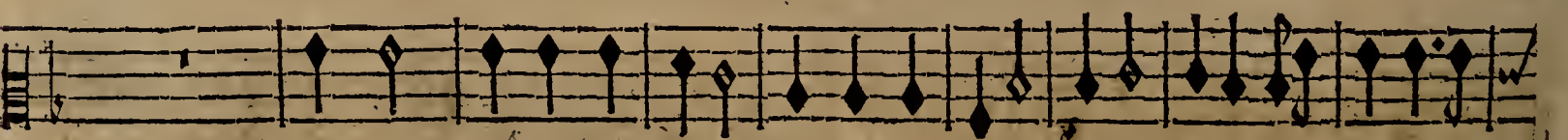
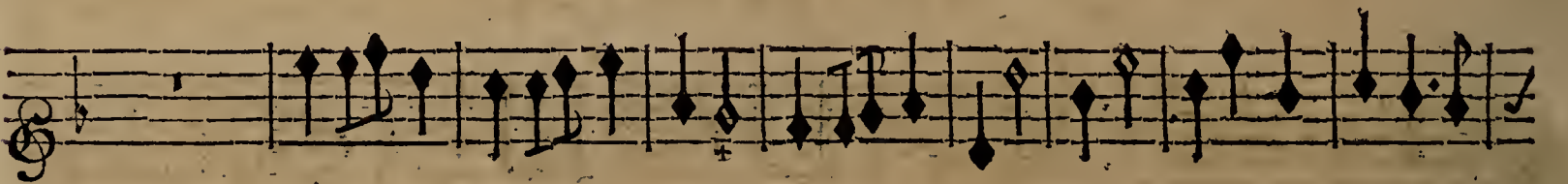
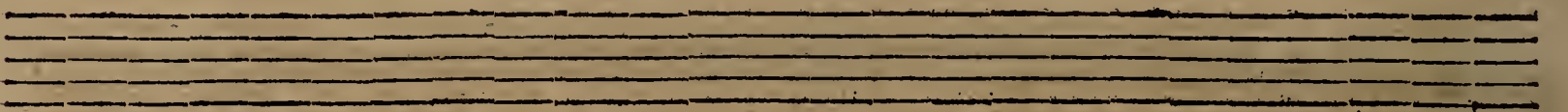
A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned below the first system.

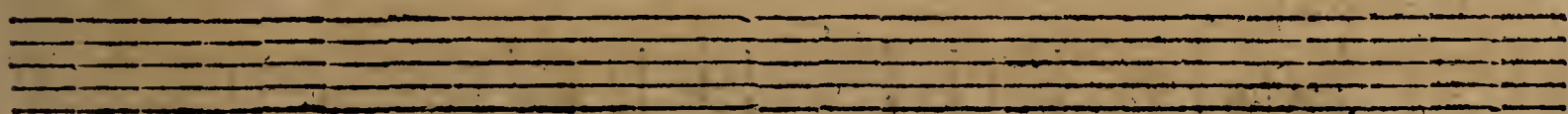
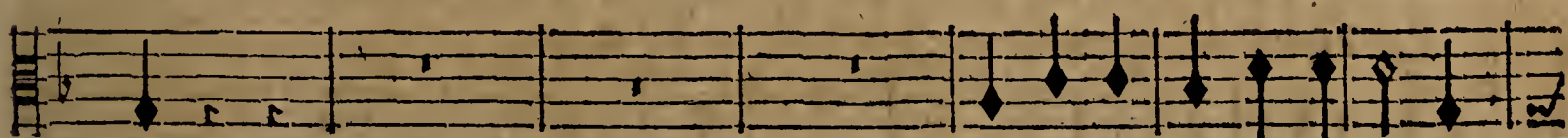
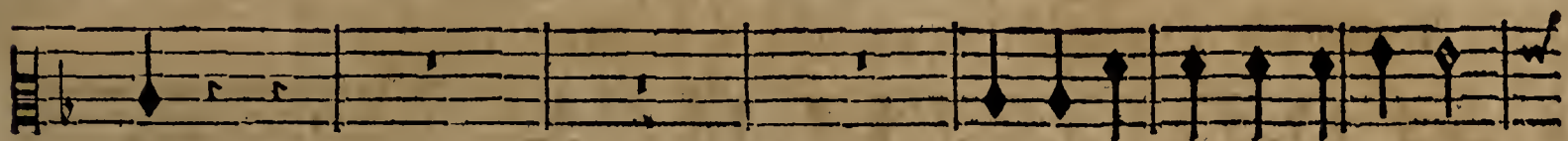
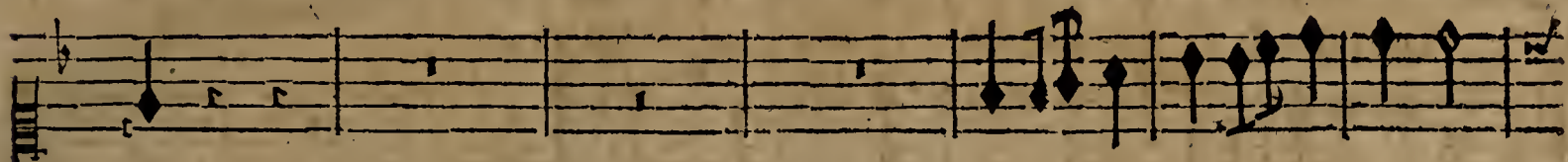
SECOND AIR.

The second musical system, titled 'SECOND AIR.', also consists of five staves. The top staff is in treble clef with a key signature of one flat. It begins with a '3' time signature, indicating a triplet. The melody features many beamed sixteenth notes. The following four staves provide accompaniment in different clefs. The system ends with a double bar line.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned below the second system.

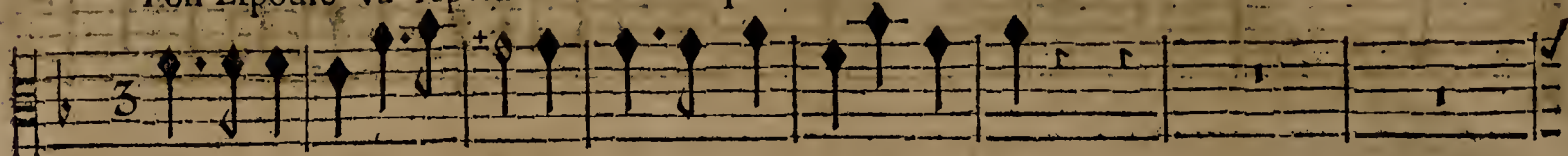








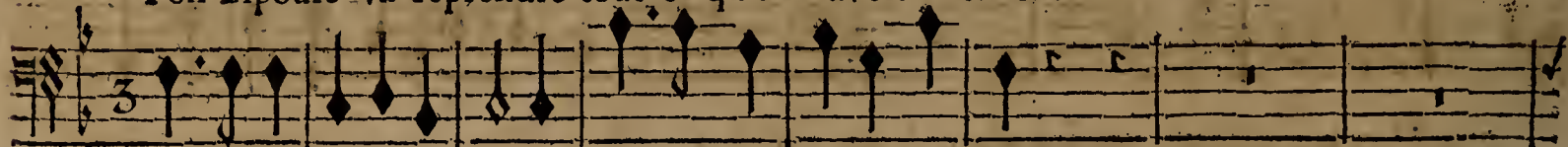
Ton Epouse va reprendre tout ce qu'elle avoit d'attraits.



Ton Epouse va reprendre tout ce qu'elle avoit d'attraits.



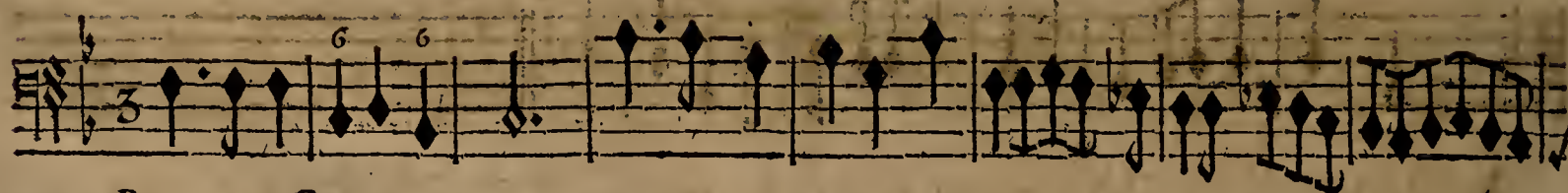
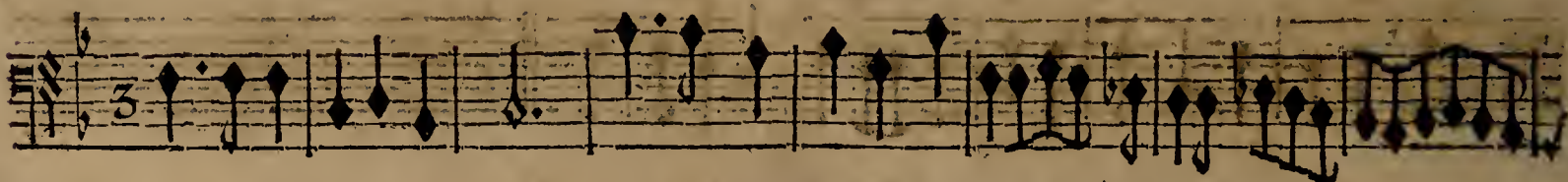
Ton Epouse va reprendre tout ce qu'elle avoit d'attraits.



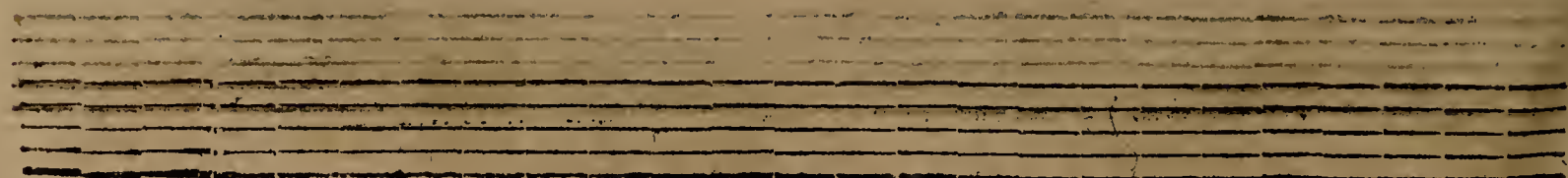
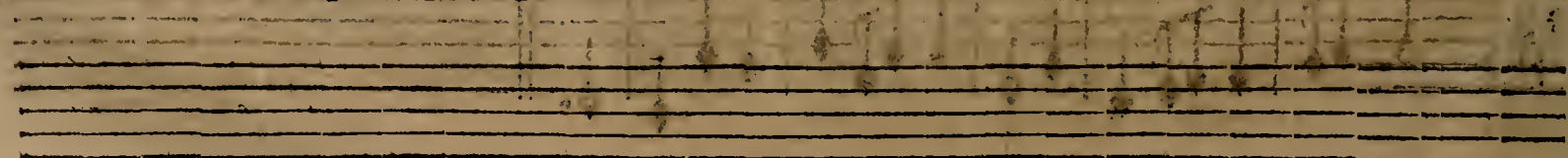
Ton Epouse va reprendre tout ce qu'elle avoit d'attraits.



VIOLONS,



BASSE-CONTINUE.

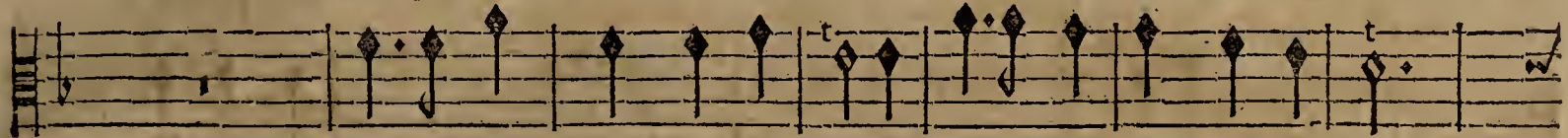


ACTE SECOND.

171



Mais pouvons-nous nous deffendre De former des vœux secrets



Mais pouvons-nous nous deffendre De former des vœux secrets



Mais pouvons-nous nous deffendre De former des vœux secrets

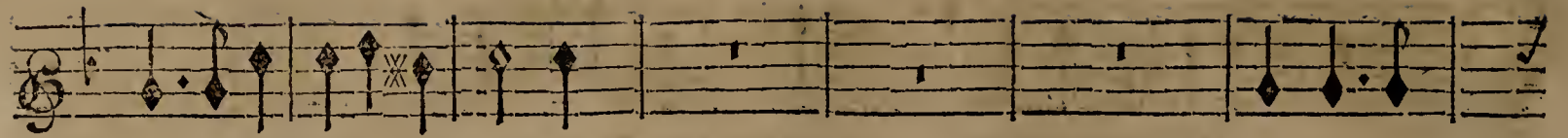


Mais pouvons-nous nous deffendre De former des vœux secrets



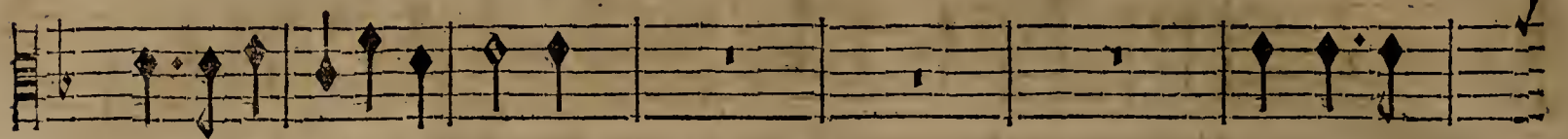
BASSE-CONTINUE.





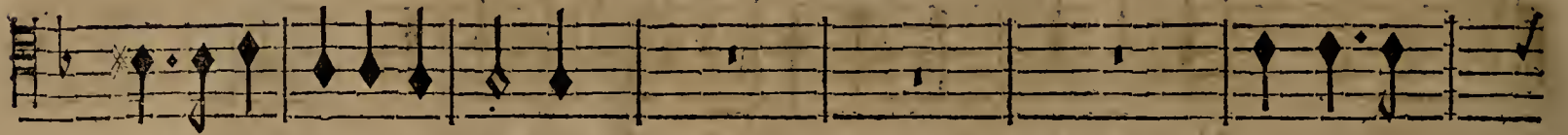
Qu'on differe à te la rendre.

Ne presse



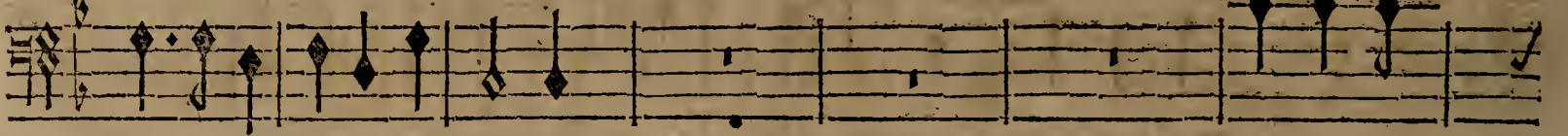
Qu'on differe à te la rendre.

Ne presse



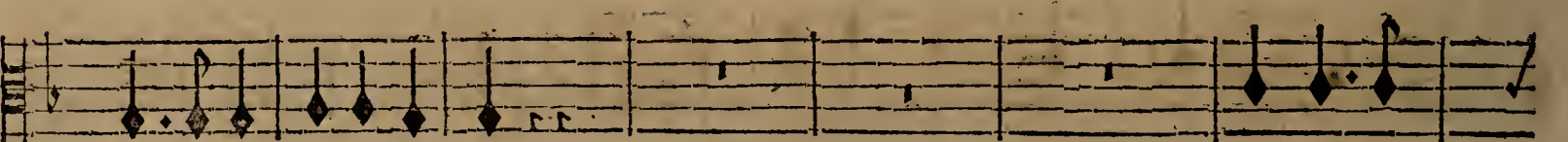
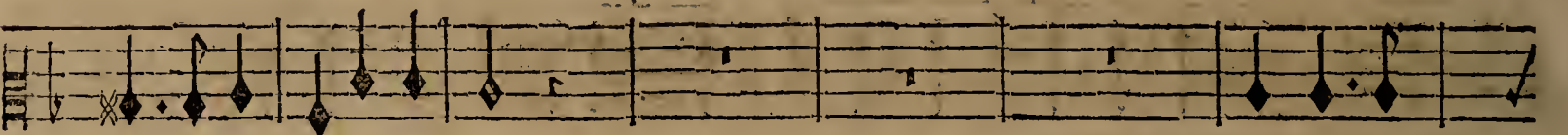
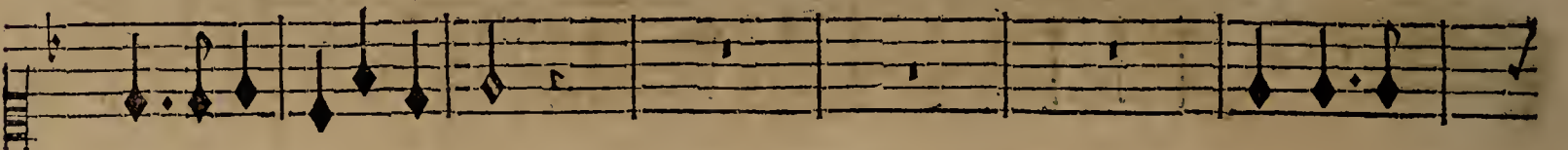
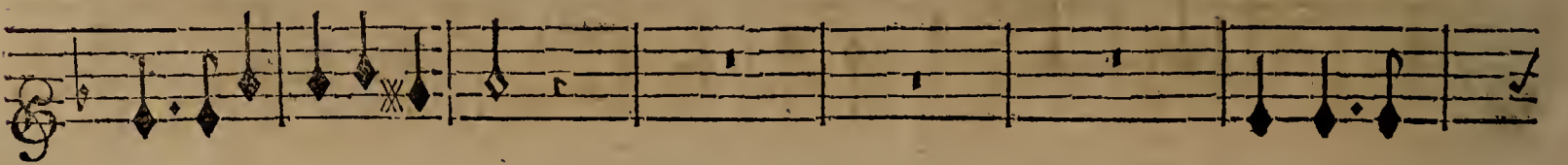
Qu'on differe à te la rendre.

Ne presse

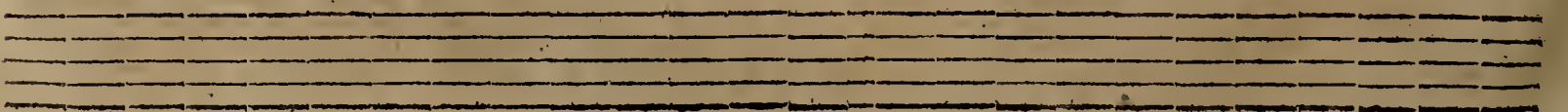
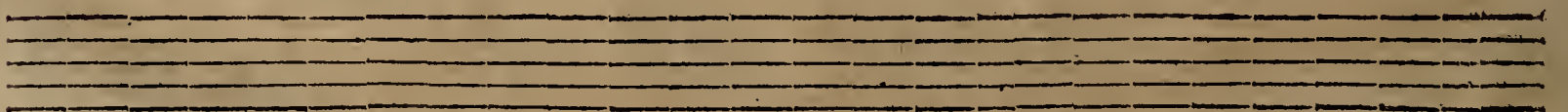


Qu'on differe à te la rendre.

Ne presse



BASSE CONTINUE.





plus pour l'obtenir,

Calme un peu ton impatience.



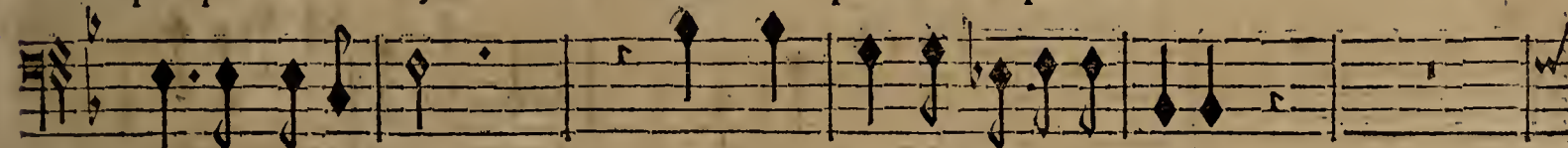
plus pour l'obtenir,

Calme un peu ton impatience.



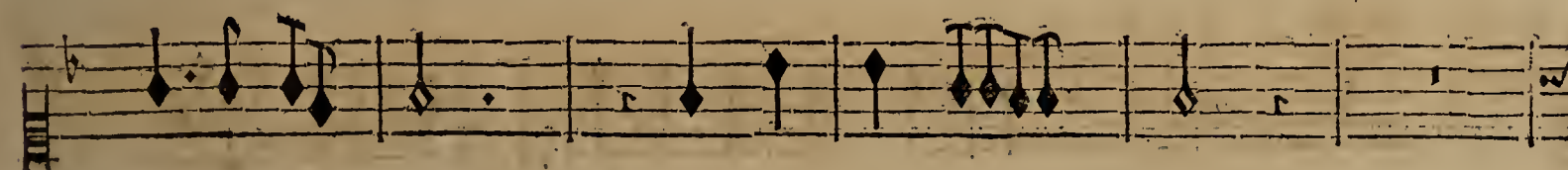
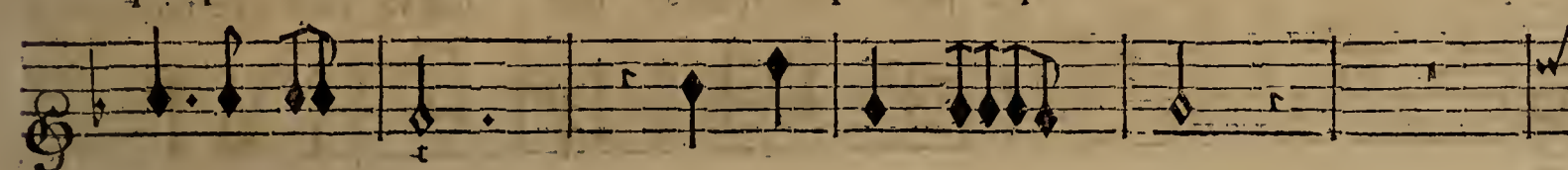
plus pour l'obtenir,

Calme un peu ton impatience.

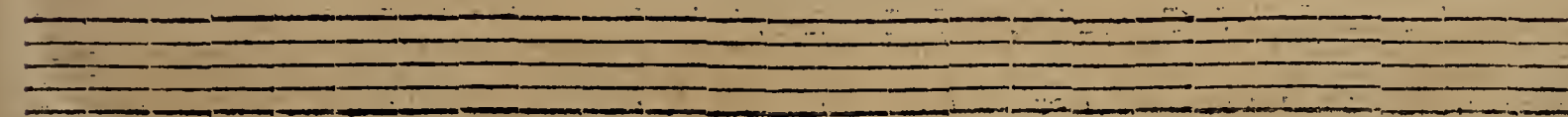
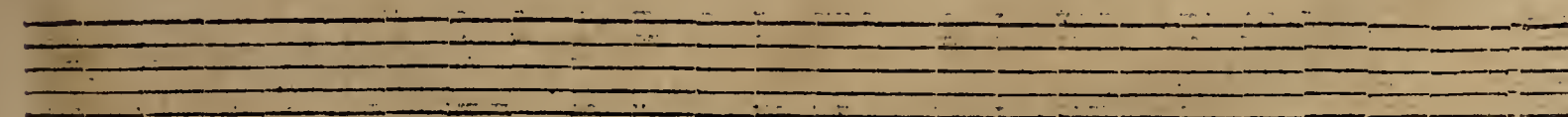


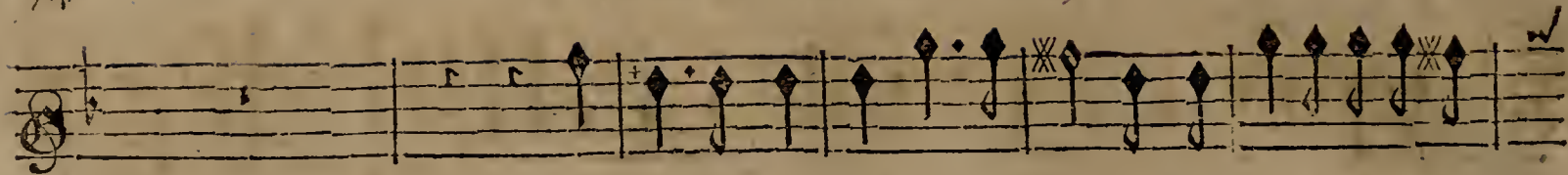
plus pour l'obtenir,

Calme un peu ton impatience.

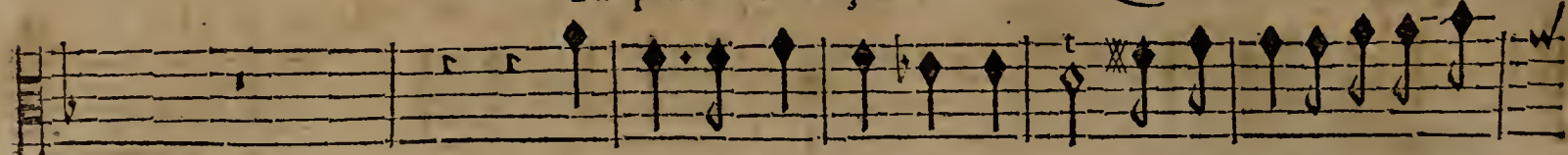


BASSE-CONTINUE.

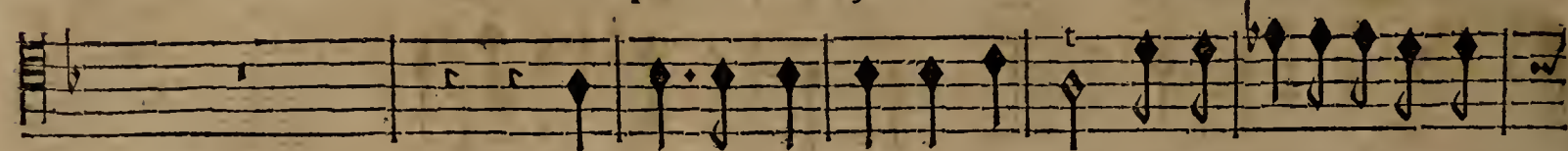




Ta peine ne ſçauroit finir Que la noſtre ne recom-



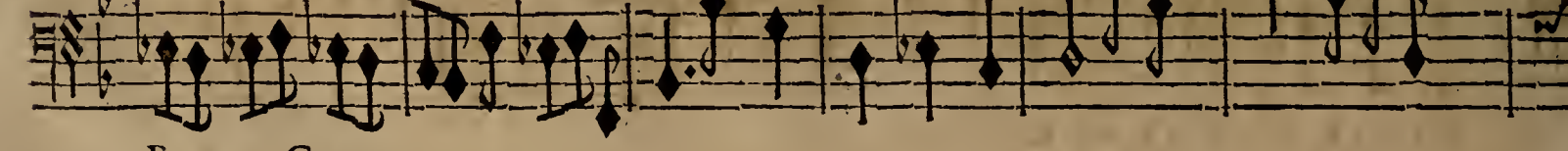
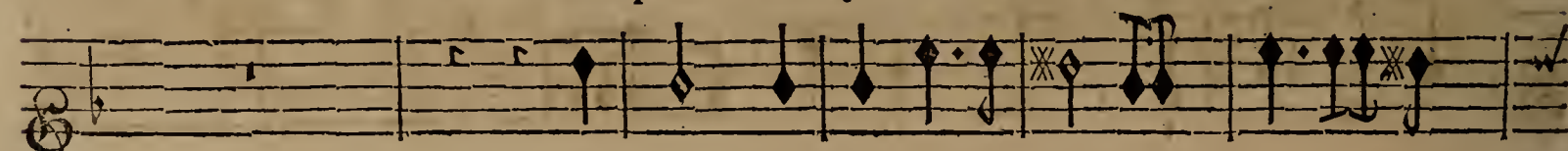
Ta peine ne ſçauroit finir Que la noſtre ne recom-



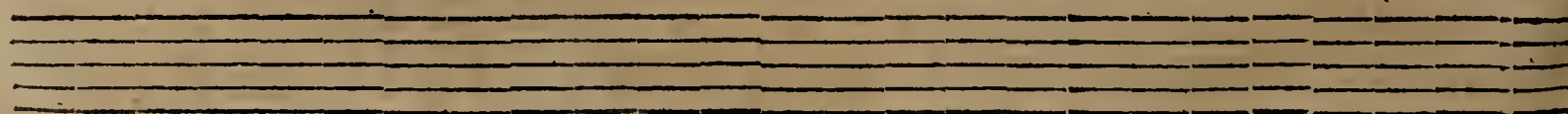
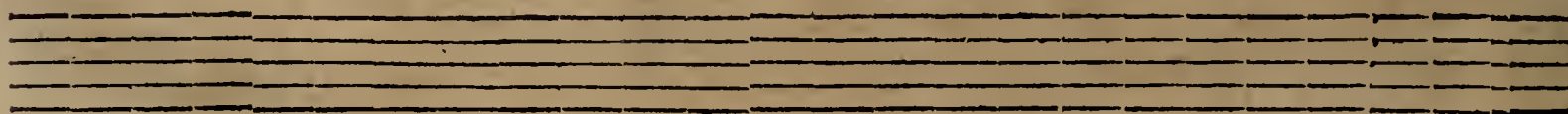
Ta peine ne ſçauroit finir Que la noſtre ne recom-

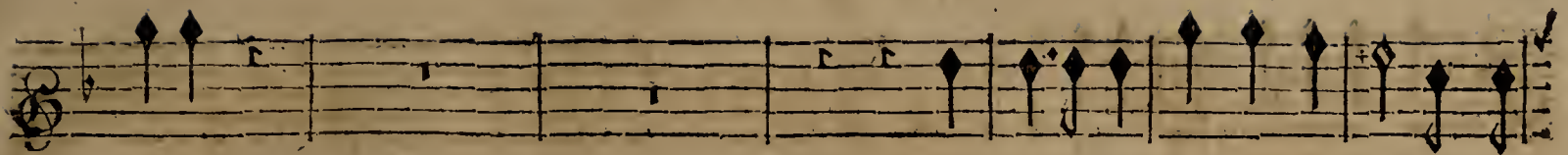


Ta peine ne ſçauroit finir Que la noſtre ne recom-



BASSE-CONTINUE.





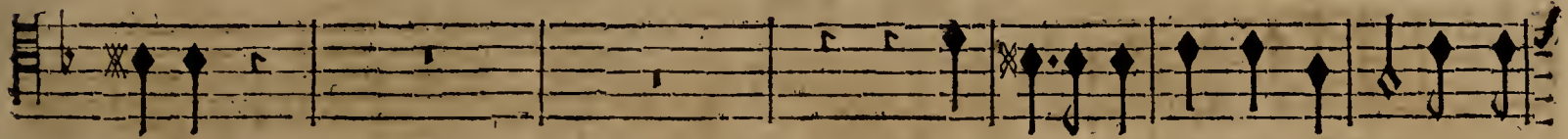
mence.

Ta peine ne ſçauroit finir Que la



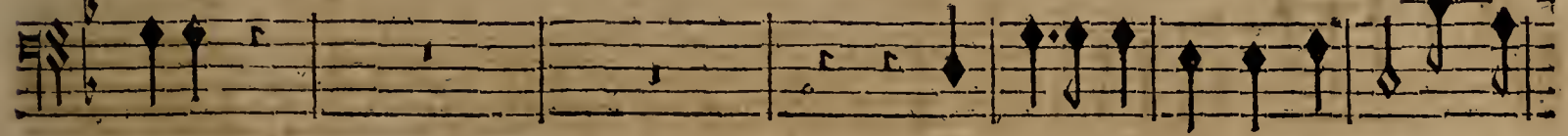
mence.

Ta peine ne ſçauroit finir Que la



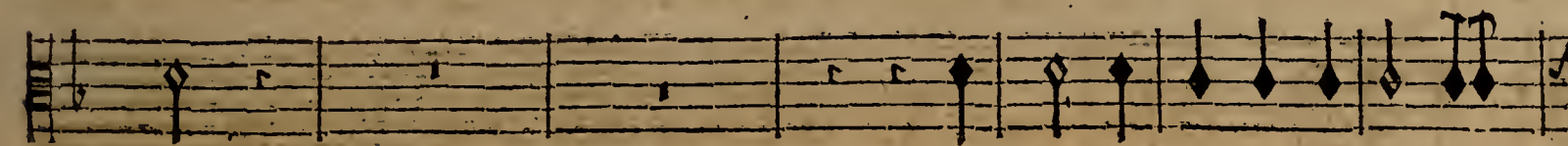
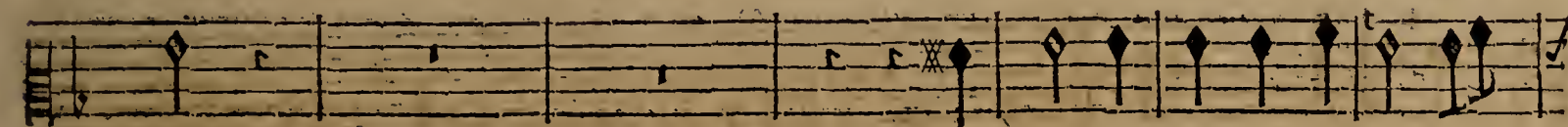
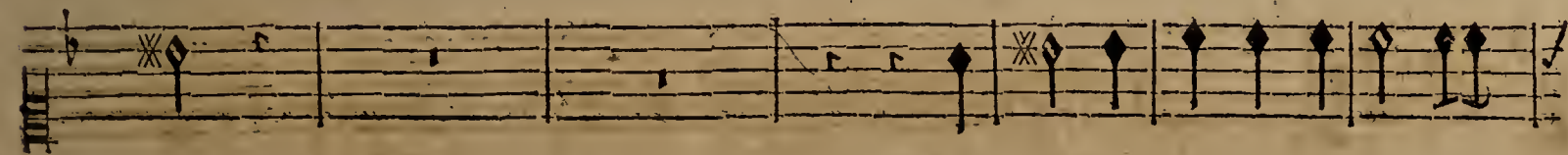
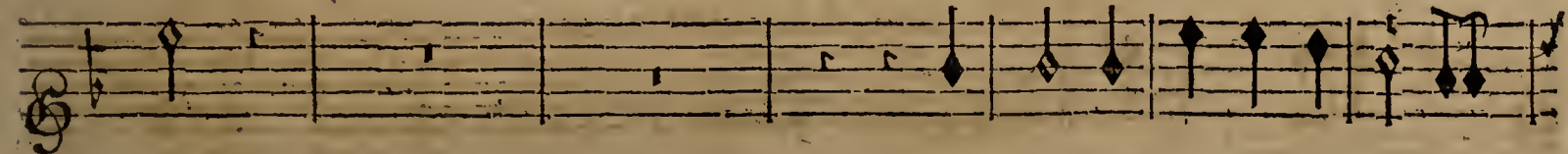
mence.

Ta peine ne ſçauroit finir Que la

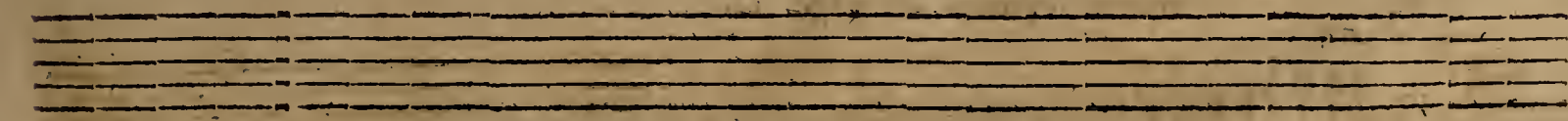


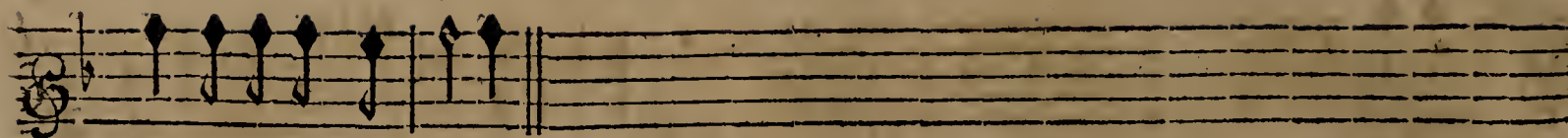
mence.

Ta peine ne ſçauroit finir Que la

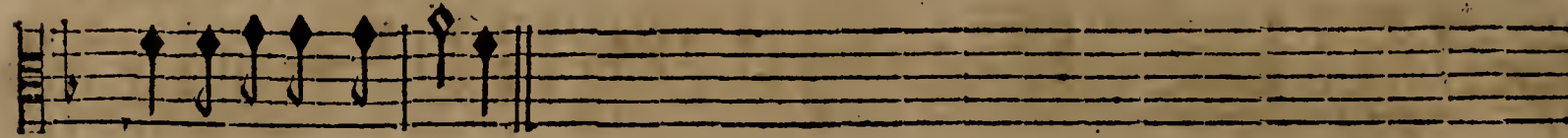


BASSE-CONTINUE.

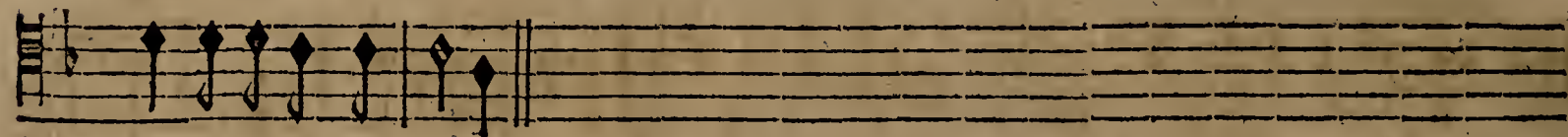




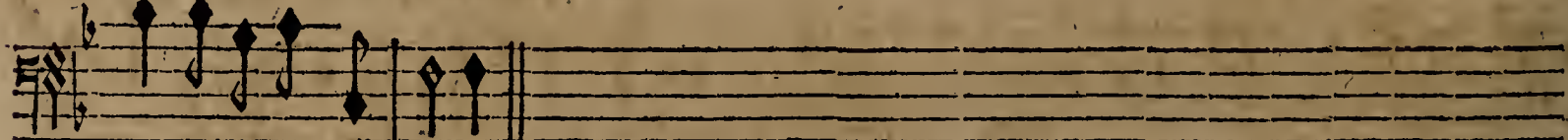
nostre ne recommence.



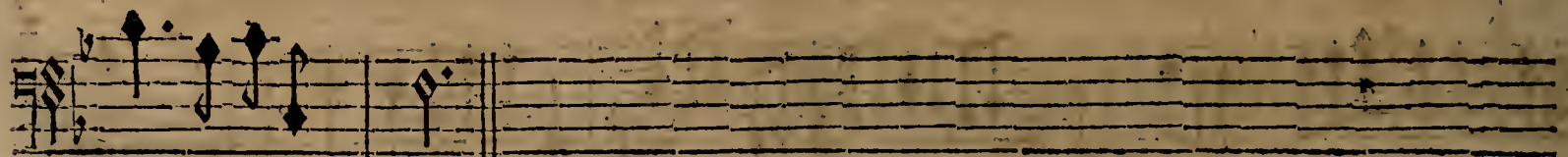
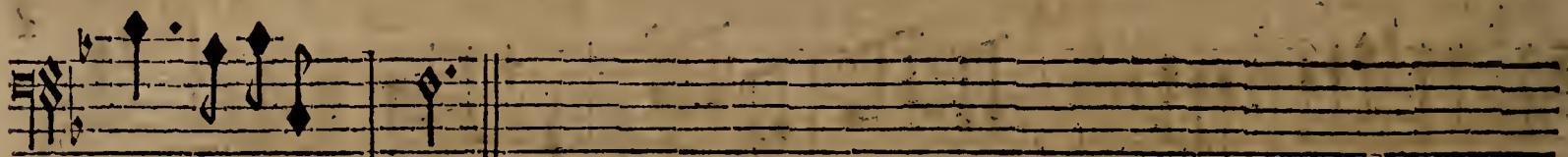
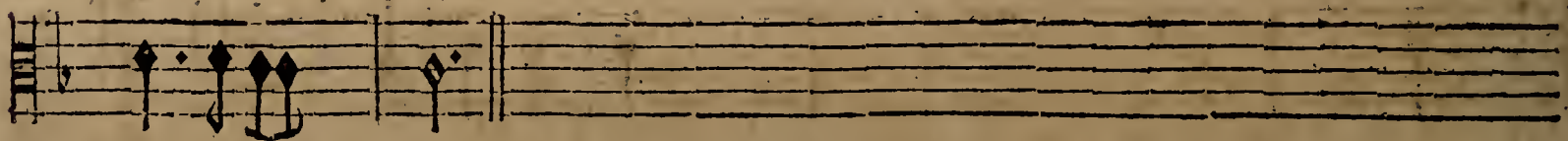
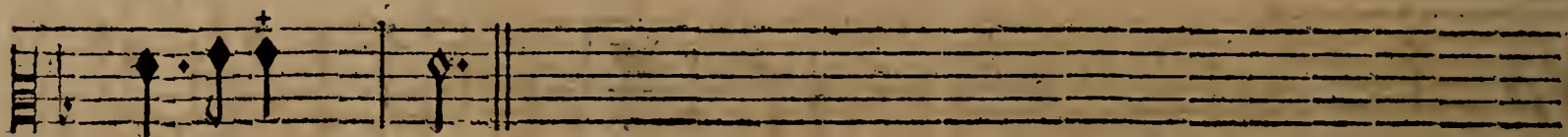
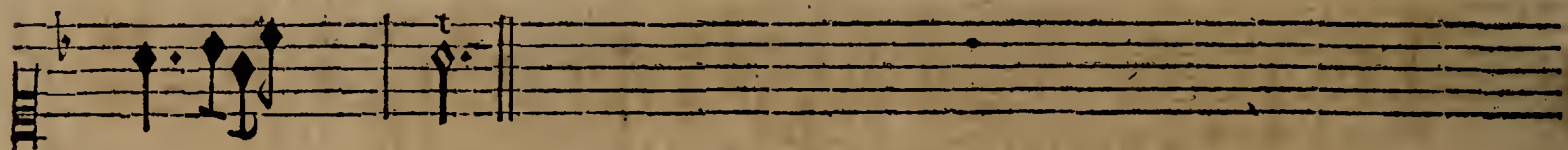
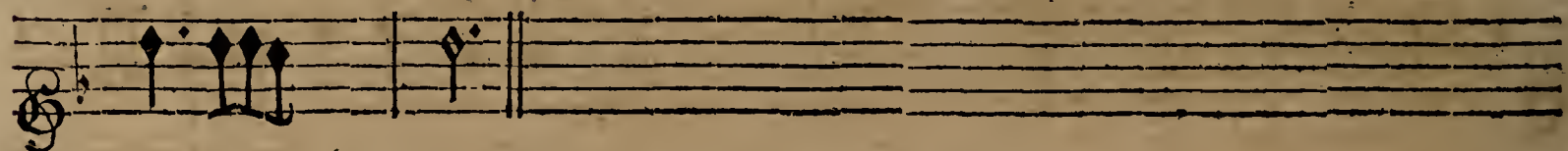
nostre ne recommence.



nostre ne recommence.

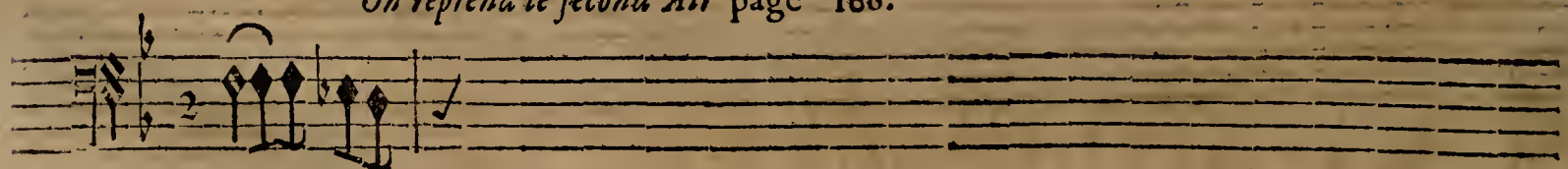


nostre ne recommence.

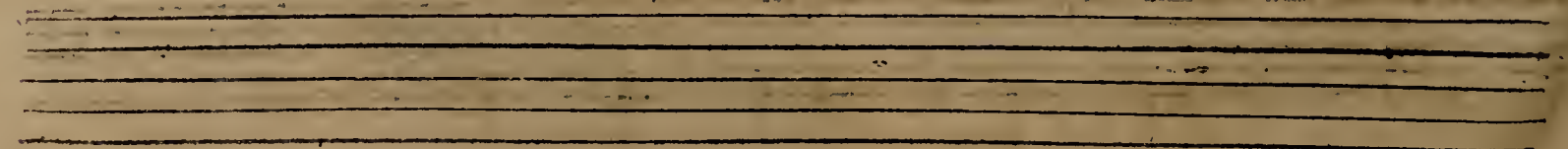


BASSE-CONTINUE.

On reprend le second Air page 166.



Derniere Mesure



SCENE VII.

ASCALAX, EURIDICE & les precedents.



FLUTES.



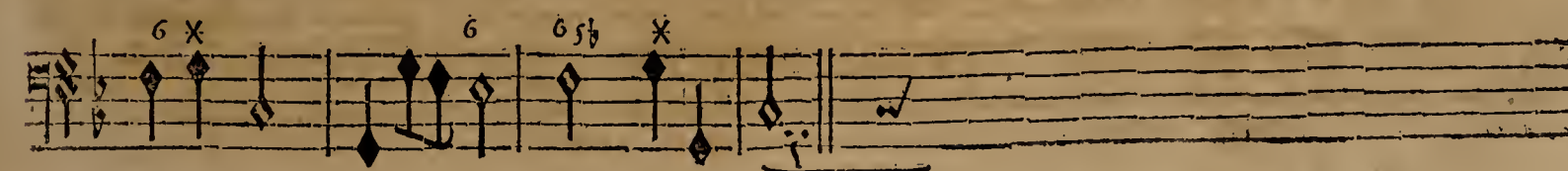
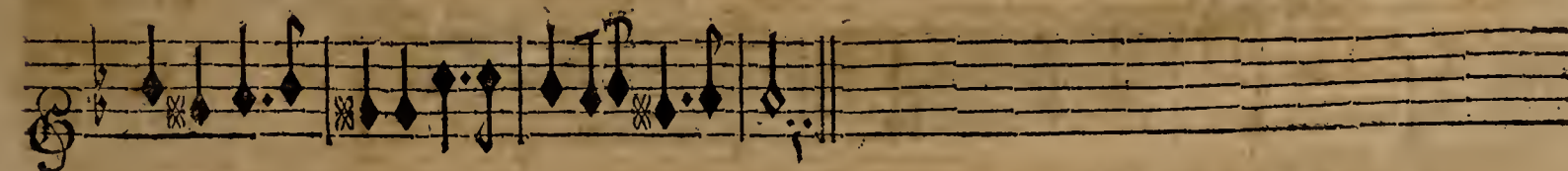
FLUTES.



BASSE-CONTINUE.



BASSE-CONTINUE.

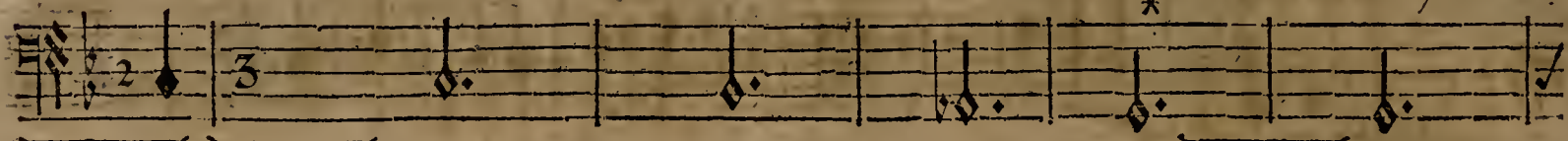


BASSE CONTINUE.

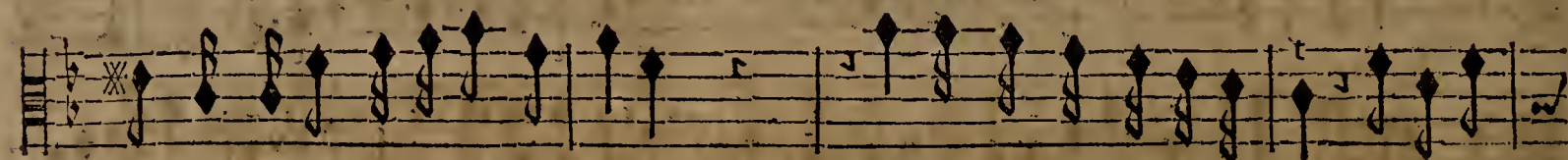
Z



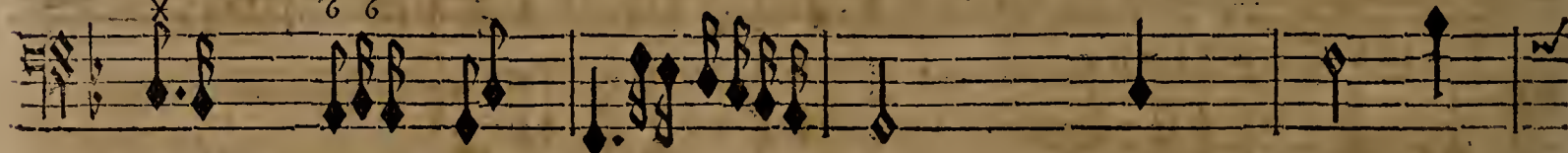
Pluton, qui de ton sort dispose, Rend Euridice à ton amour; Mais écoute ce qu'à son



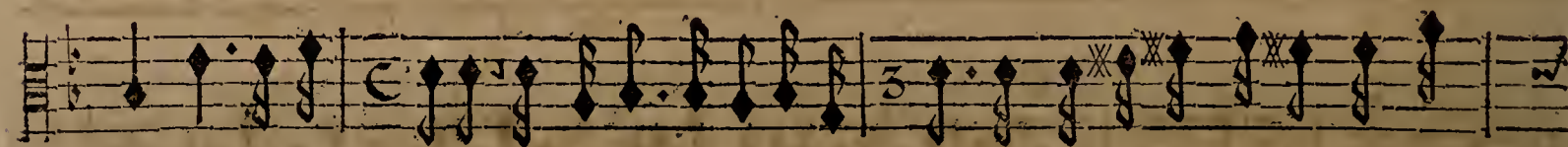
BASSE-CONTINUE.



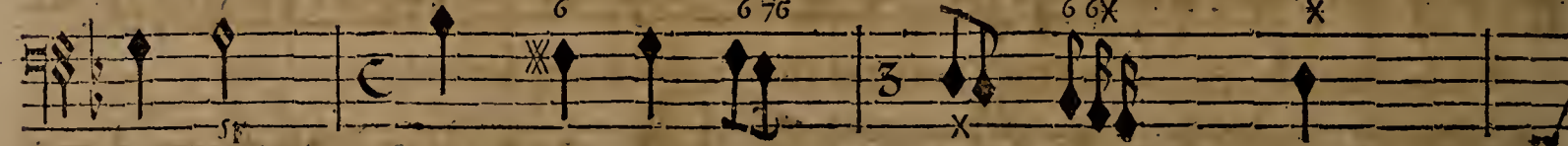
tour Ce Monarque absolu t'impose, Rien ne peut plus te retarder, Tu vas par-



BASSE-CONTINUE.



tir seul avec elle, Garde-toy de la regarder Que tu ne sois fort de cet



BASSE-CONTINUE.



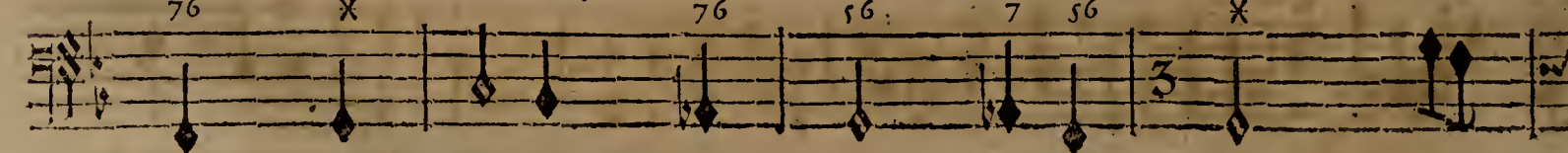
ombre éternelle, Si devant ce moment tes yeux sont satis- faits, Tu



BASSE-CONTINUE.



pers Euridice à jamais. Eurydice est-ce vous? ô contrainte se- vere! Rece-



BASSE-CONTINUE.



vons les graces des Dieux telles qu'ils veulent nous les faire.

ASCALAX.

Laissez du



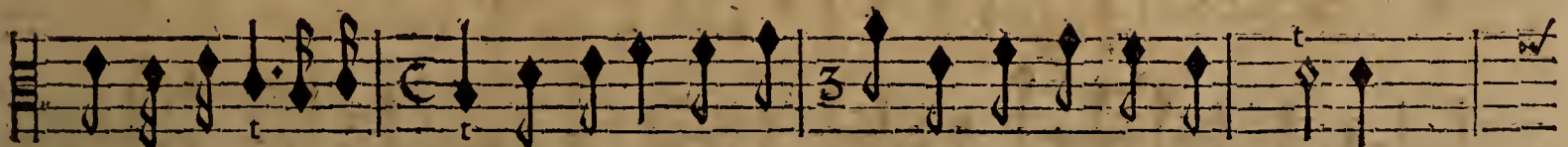
BASSE-CONTINUE.



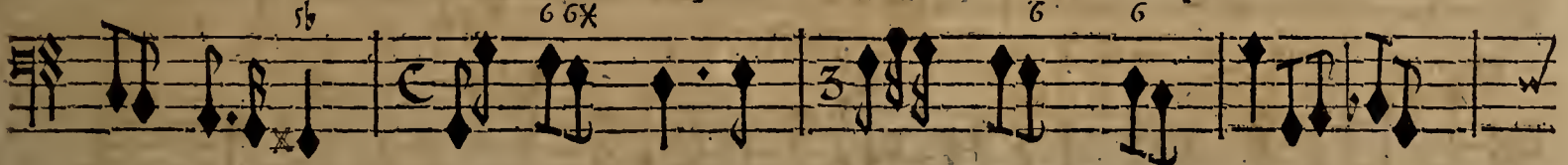
Styx le passage ordi- naire, Ce chemin vous con- duit à la clarté des Cieux; Mais, profi-



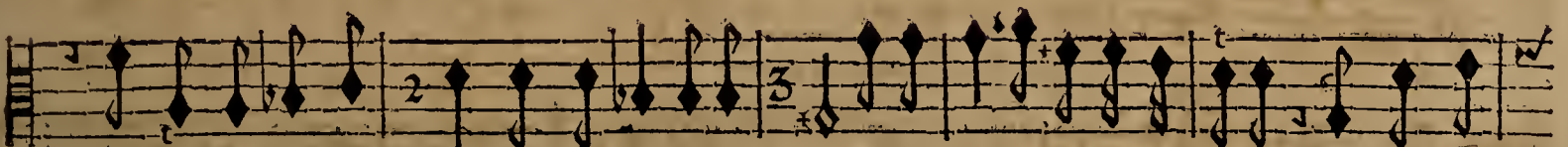
BASSE-CONTINUE.



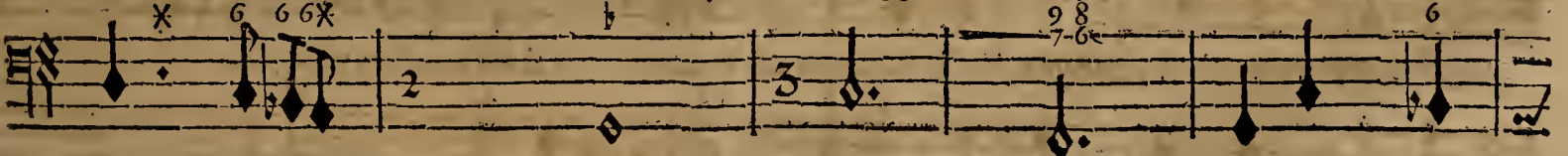
tez au sortir de ces lieux D'un secret que Plu- ton veut bien ne vous point taire.



BASSE-CONTINUE.



les crimes des mor- tels Sont connus icy bas, Apprenez celui d'Orasie, Elle aime Or-

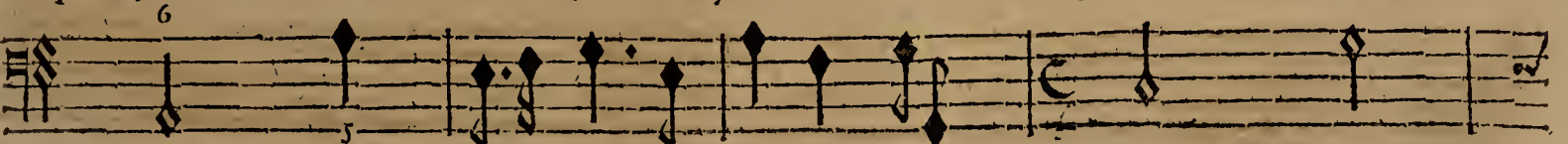


BASSE-CONTINUE.



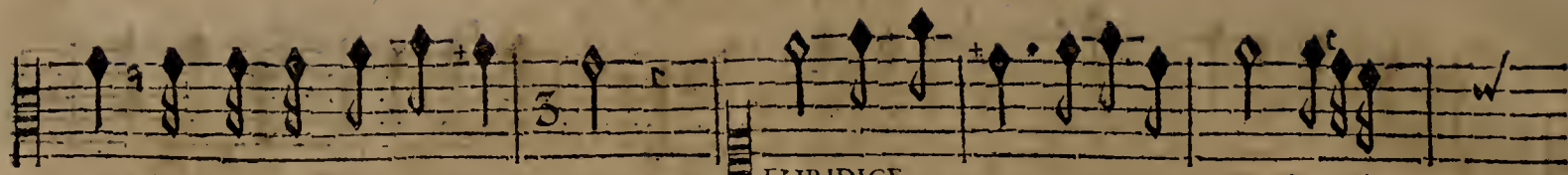
phée, & c'est sa jalousie Qui d'Eurydice a causé le tré- pas. La perfide! Grands

ORPHE'E.



BASSE-CONTINUE.

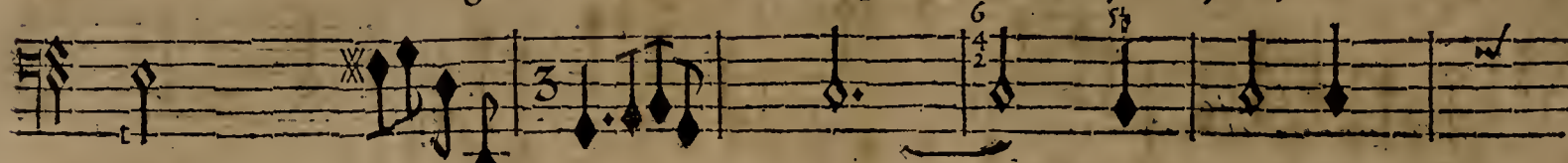
Z ij



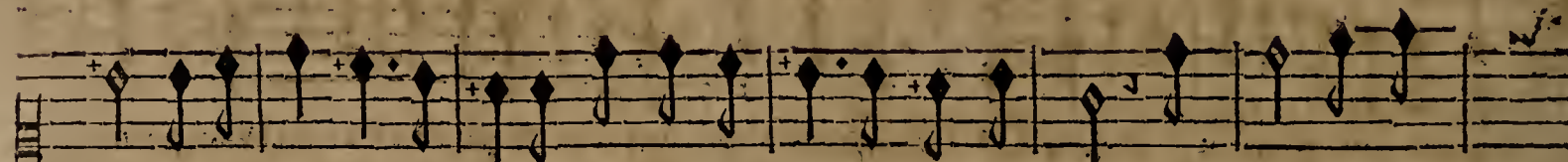
EURIDICE.

Dieux! nous demandons vangean- ce.

Bien qu'elle m'ait ravy le jour, mon



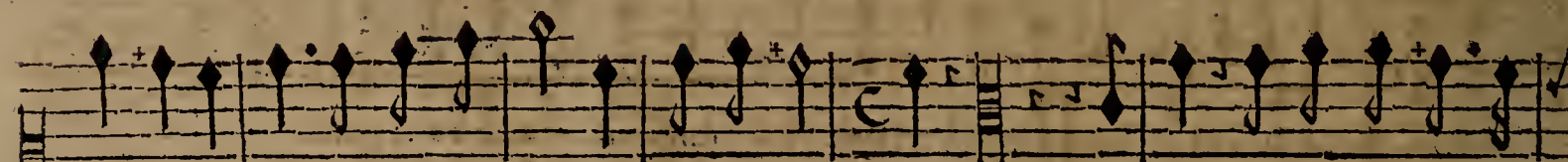
BASSE-CONTINUE.



cœur luy pardonne une offence qui m'a fait voir tout vostre amour, Cherchons seule-



BASSE-CONTINUE.



ment un séjour Qui ne soit pas sous sa puissan- ce.

ASCALAX

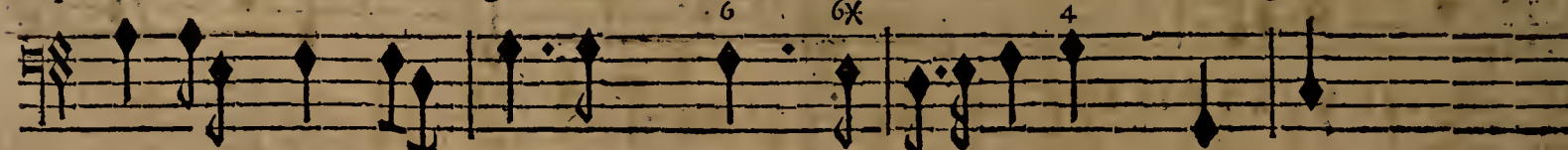
Partez, partez, heureux Es-



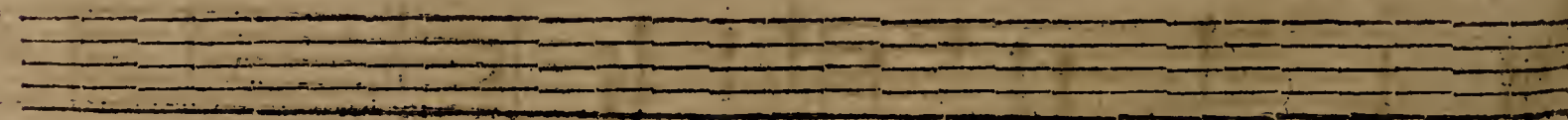
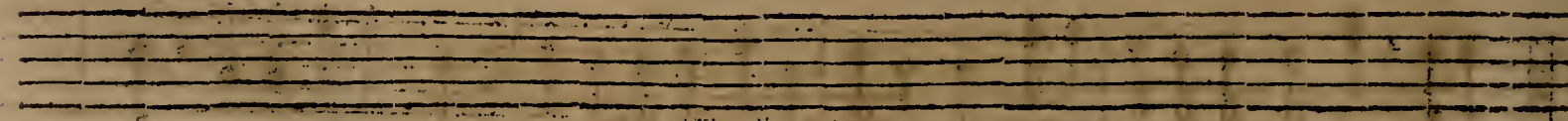
BASSE-CONTINUE.



poux, vos destins font changez, Vostre amour est content, c'est estre assez vangez.



BASSE-CONTINUE.



CHOEURS.

ASCALAX.



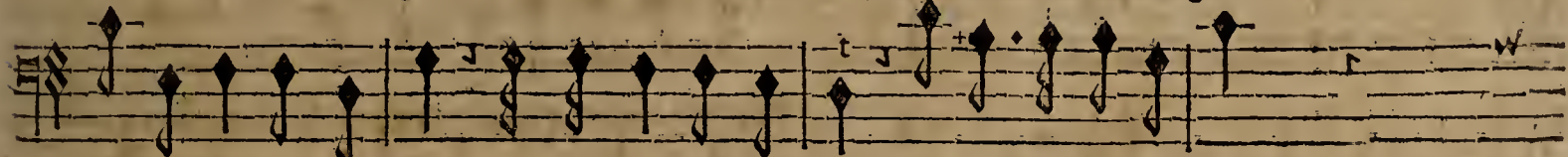
Vos destins font changez, Vostre amour est content, c'est estre assez vangez. Vostre a-



Vos destins font changez, Vostre amour est content, c'est estre assez vangez.



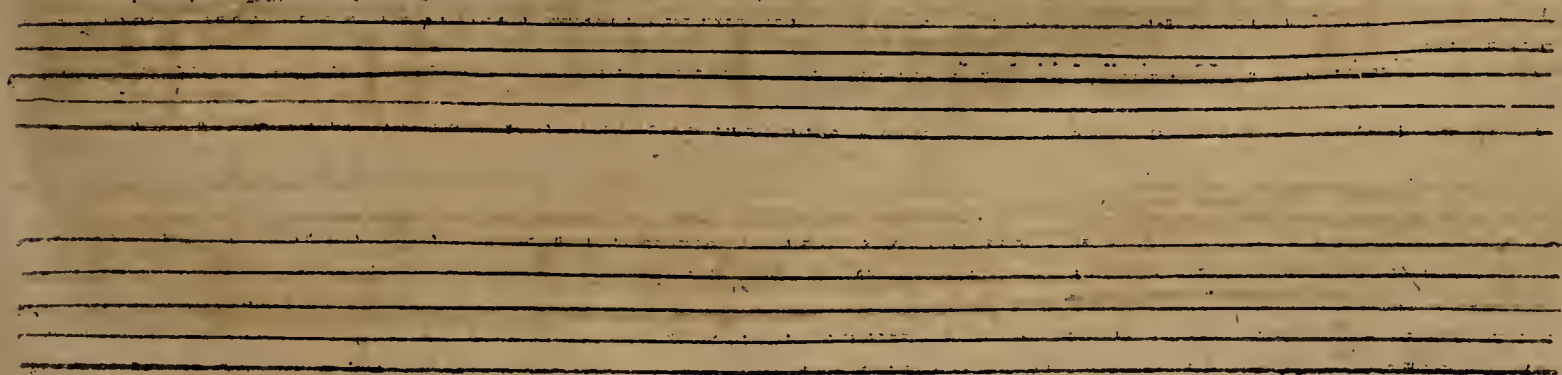
Vos destins font changez, Vostre amour est content, c'est estre assez vangez.

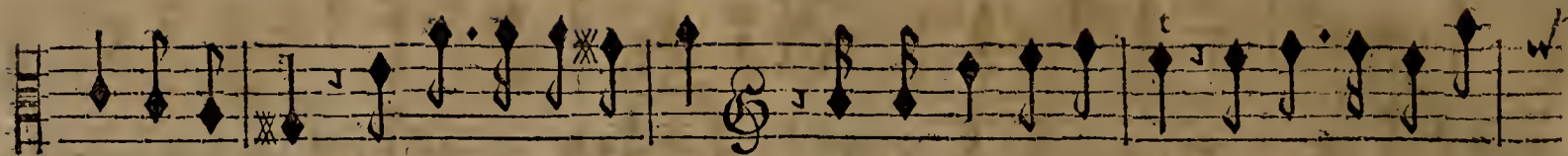


Vos destins font changez, Vostre amour est content, c'est estre assez vangez.



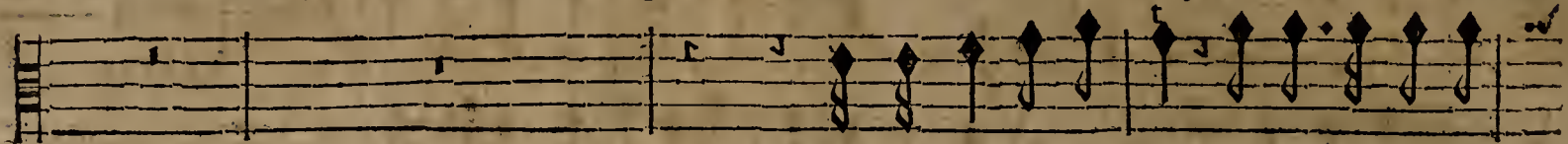
BASSE-CONTINUE.



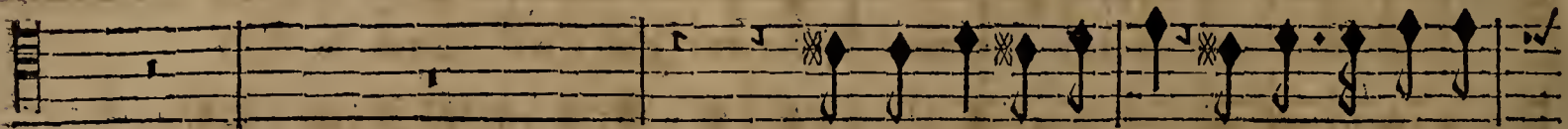


mour est content, c'est estre assez vangez.

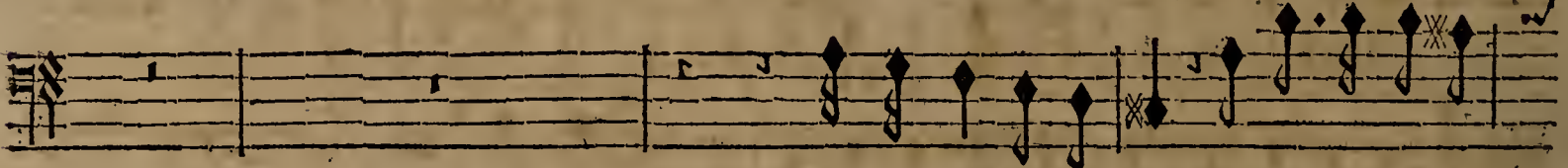
Vostre amour est content, c'est estre assez van-



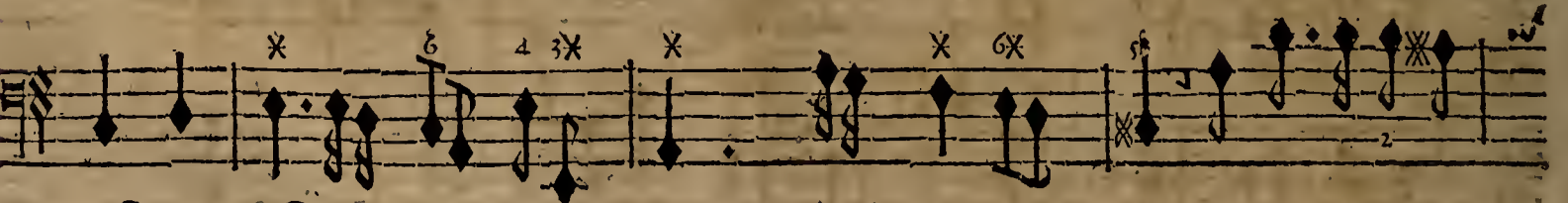
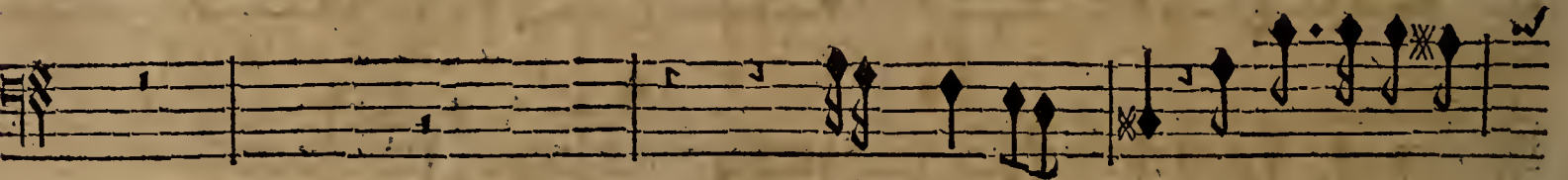
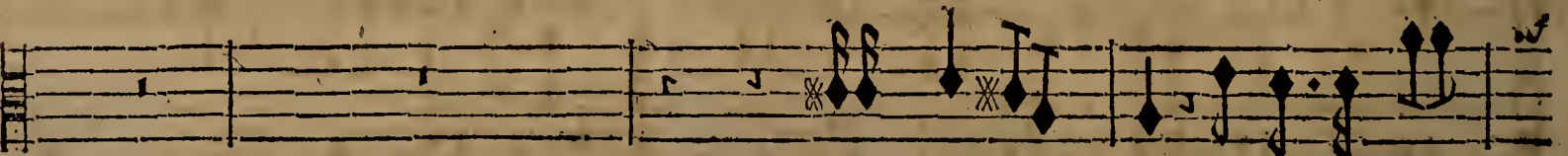
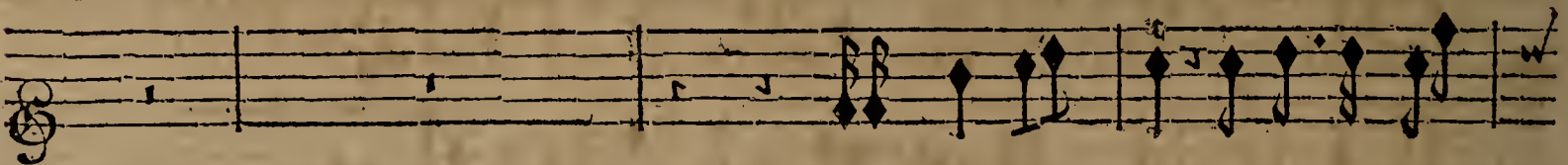
Vostre amour est content, c'est estre assez van-



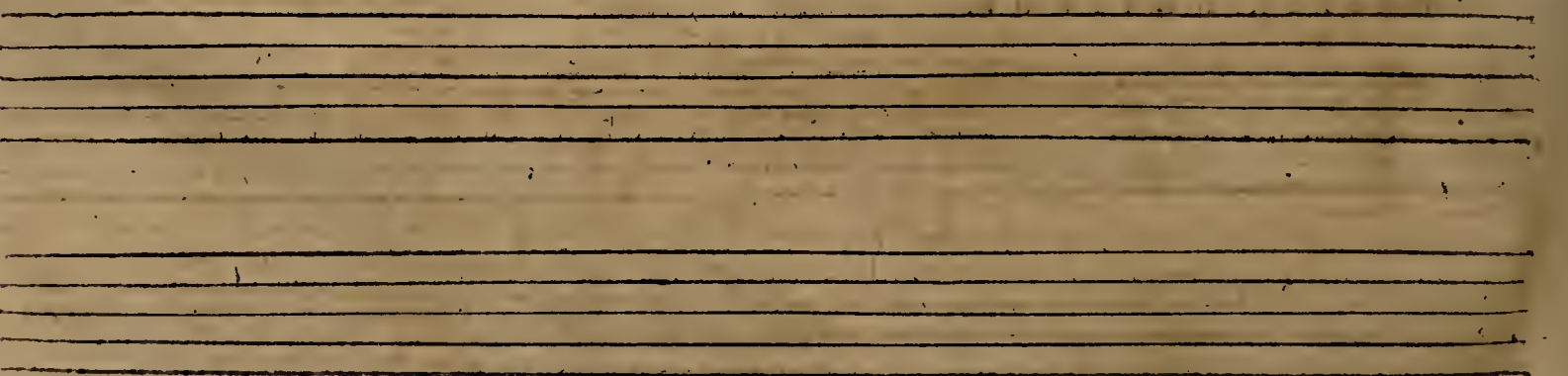
Vostre amour est content, c'est estre assez van-



Vostre amour est content, c'est estre assez van-



BASSE-CONTINUE.





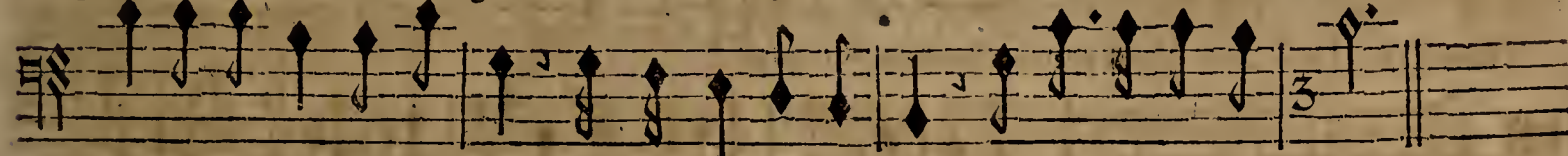
gez, Vos destins font changez, Vostre amour est content, c'est estre assez van-gez.



gez, Vos destins font changez, Vostre amour est content; c'est estre assez van-gez.



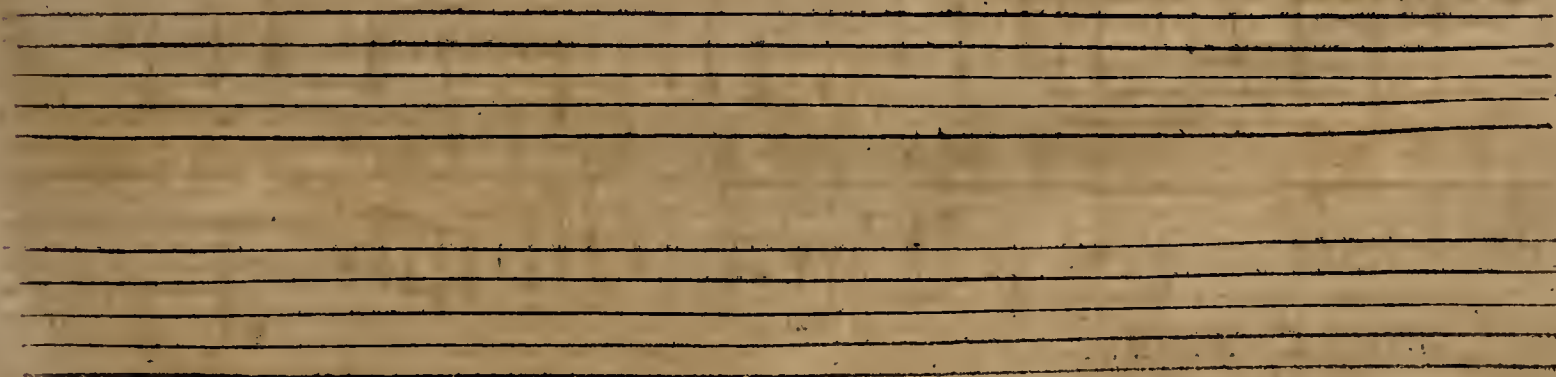
gez, Vos destins font changez, Vostre amour est content, c'est estre assez van-gez.



gez, Vos destins font changez, Vostre amour est content, c'est estre assez van-gez.



BASSE-CONTINUE.



ASCALAX.



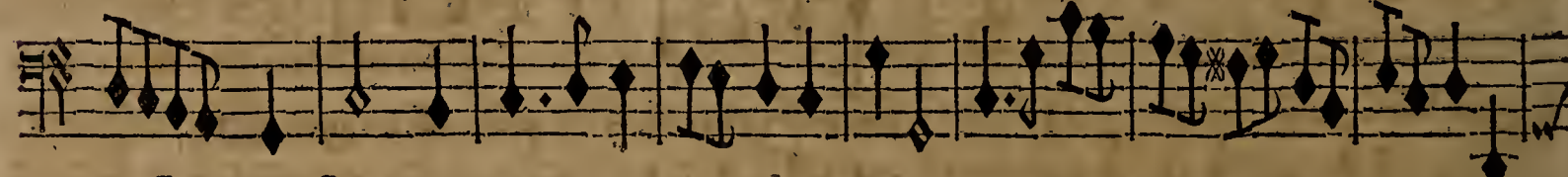
Troupe à souffrir condamnée, Rentrez, Rentrez dans vos fers, Orphée en quit-



BASSE-CONTINUE.



tant les En-fers Vous rend à vostre destinée.

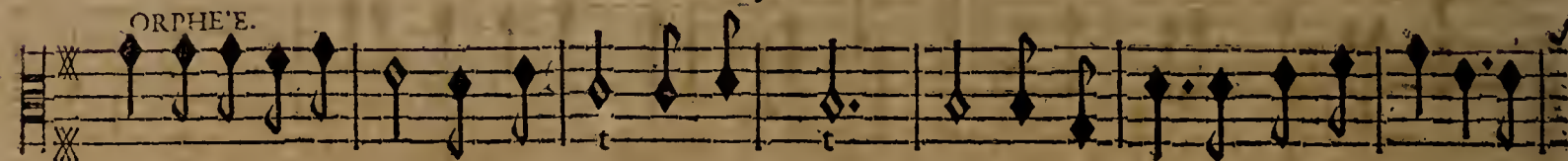


BASSE-CONTINUE.

SCENE VIII.

ORPHE'E, EURIDICE.

ORPHE'E.



Vous reverrez le jour, quel heureux changement! Mais que je souffre en ce moment De n'o-



BASSE-CONTINUE.



ser près de vous jouir de vostre veü; Ah! cherchez promptement la lumière du



BASSE-CONTINUE.



jour, Puisqu'avec elle enfin me doit être rendue Celle de vos beaux

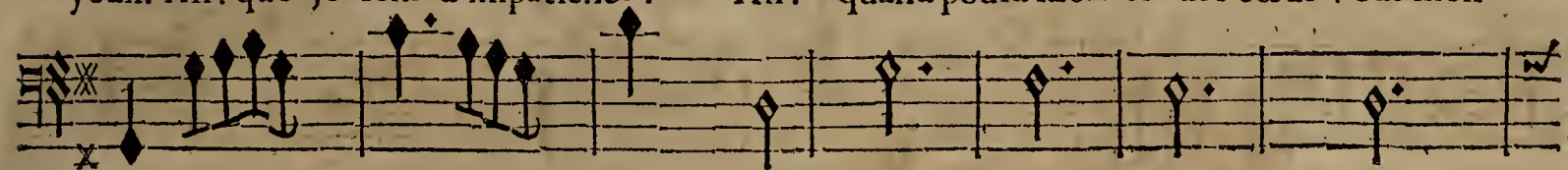


BASSE-CONTINUE.

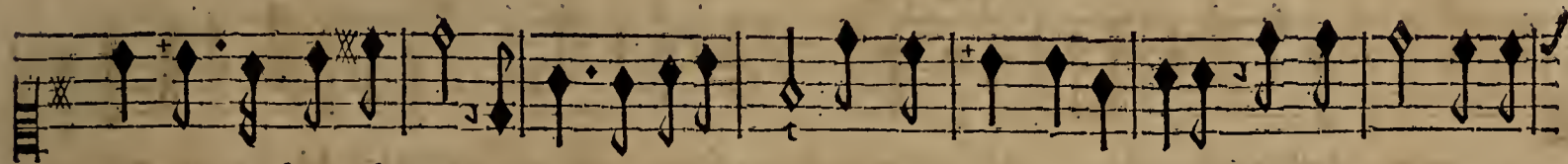
EURIDICE.



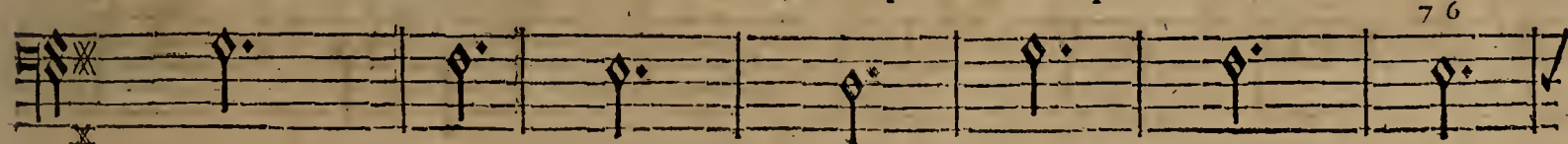
yeux. Ah! que je sens d'impatience! Ah! quand pourra mon tendre cœur Vous mon-



BASSE-CONTINUE,



trer toute son ardeur? Vous estes à la fois ma plus chere esperance, Mon Amant, mon Es-



BASSE-CONTINUE.



poux & mon libérateur, Tout s'unit en vostre faveur, Amour, devoir, reconnoissan-



BASSE-CONTINUE.



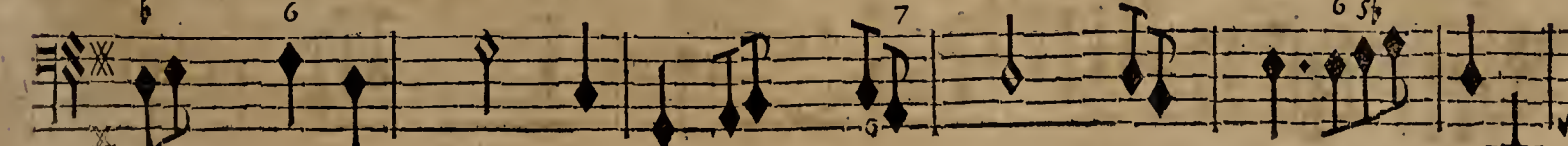
ce. Ah! quand pourra mon tendre cœur Vous montrer toute son ardeur? Ah! quand pou-



BASSE-CONTINUE.

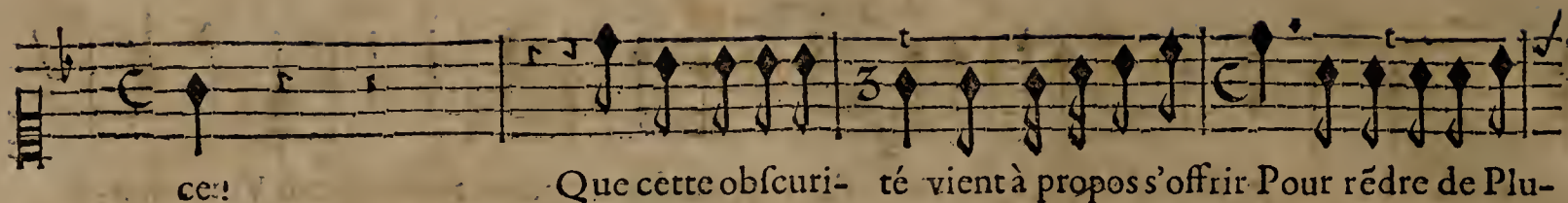


ra mon tendre cœur Vous montrer toute son ardeur? Ah! que je sens d'impaticien-



BASSE-CONTINUE.

Aa



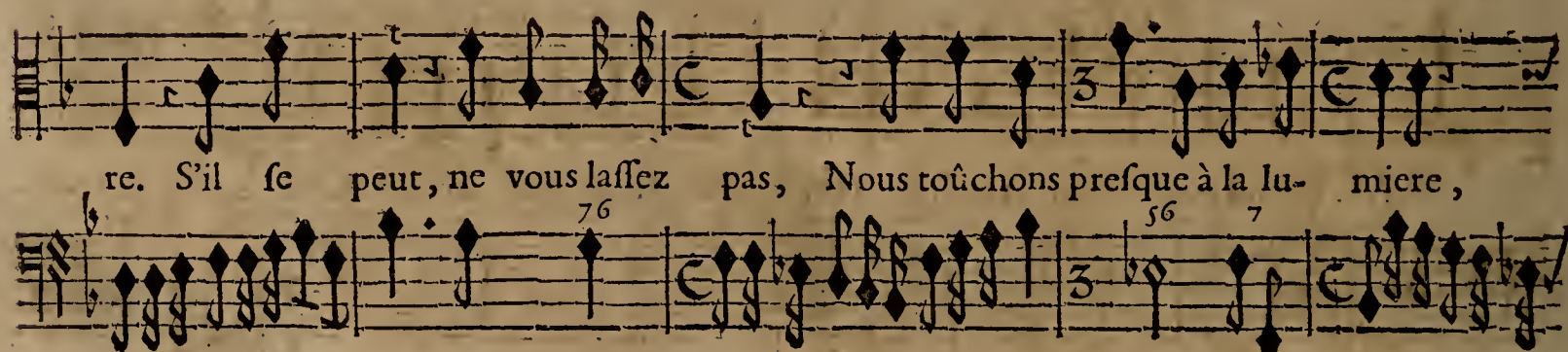
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



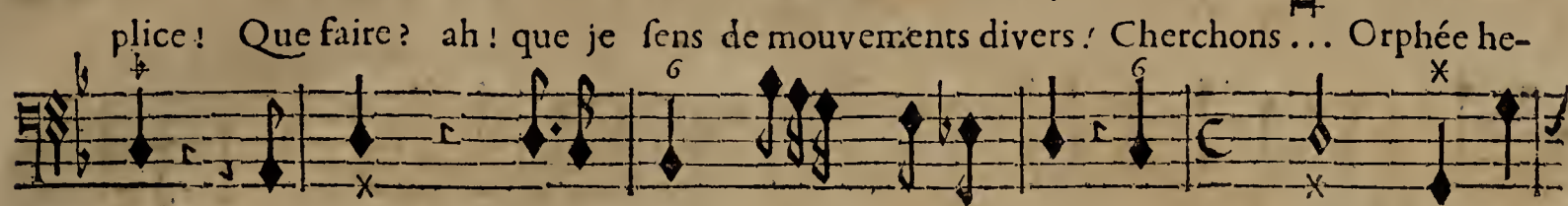
BASSE-CONTINUE.



BASSE-CONTINUE.

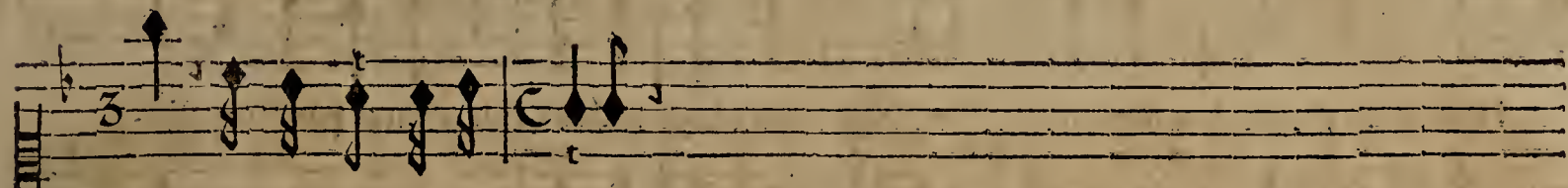


EURIDICE.

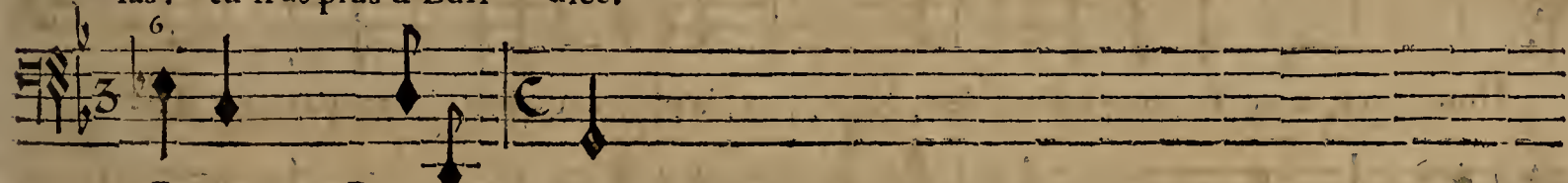


plice! Que faire? ah! que je sens de mouvements divers! Cherchons... Orphée he-

BASSE-CONTINUE.



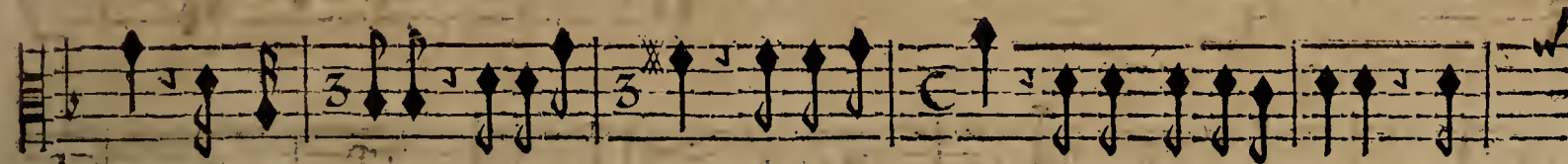
las! tu n'as plus d'Euri- dice.



BASSE-CONTINUE.

SCENE IX.

ORPHEE seul.



Dieux! je l'ay veüe, Et je la perds! Mortel re- gard! funeste impatience! Plu-



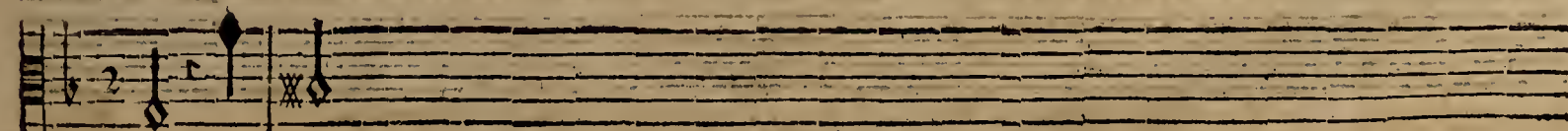
BASSE-CONTINUE.



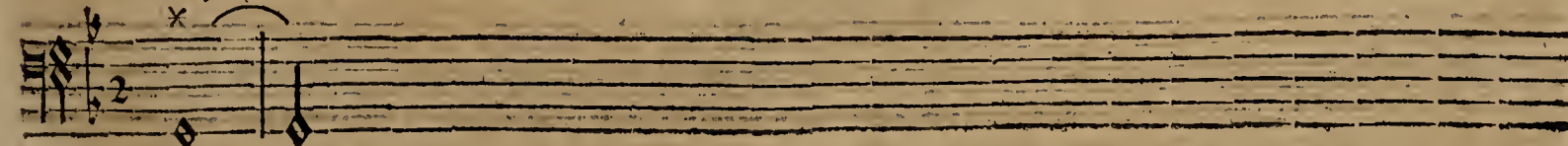
ton, Ce n'est pas là violer ta deffence, Retournons promptement par ces chemins ou-



BASSE-CONTINUE.



verts, Souffrez...



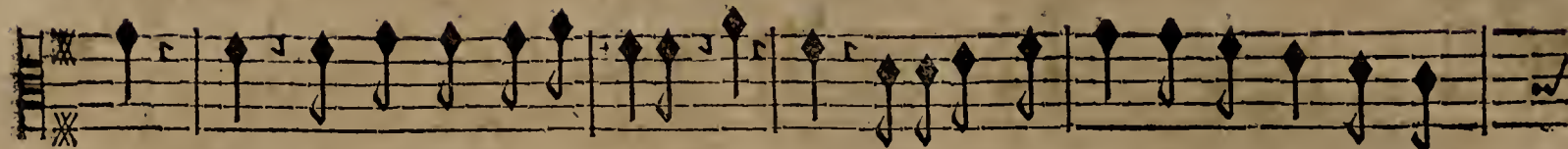
BASSE-CONTINUE.

Aa ij

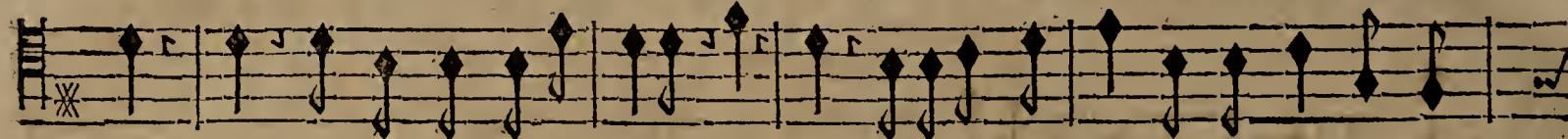
ORPHEE, SCENE X.

ORPHEE & Troupe d'Esprits infernaux.

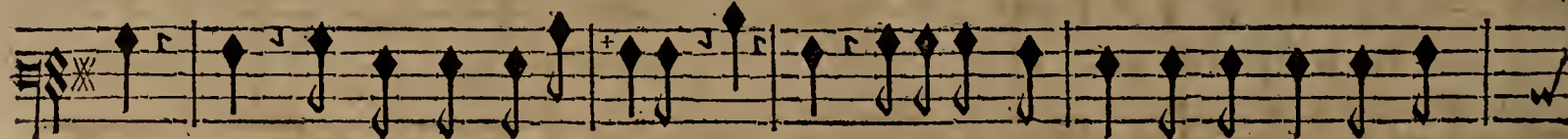
CHOEUR.



Non, non, nous sommes insensibles, Non, non, la pitié deux fois n'entre pas aux Eu-



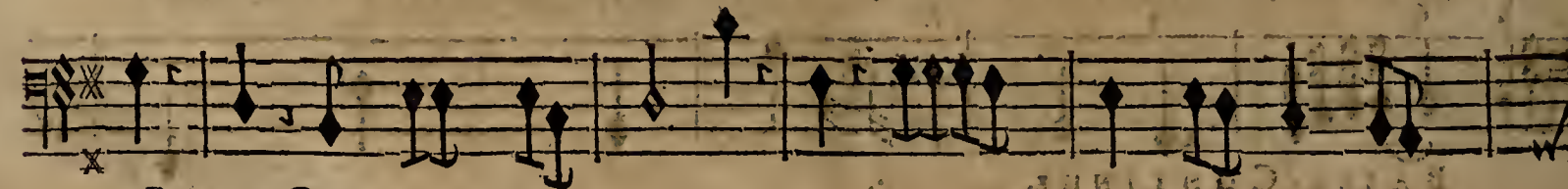
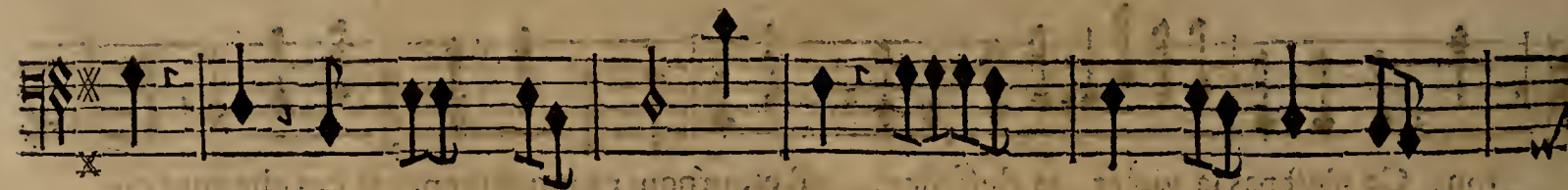
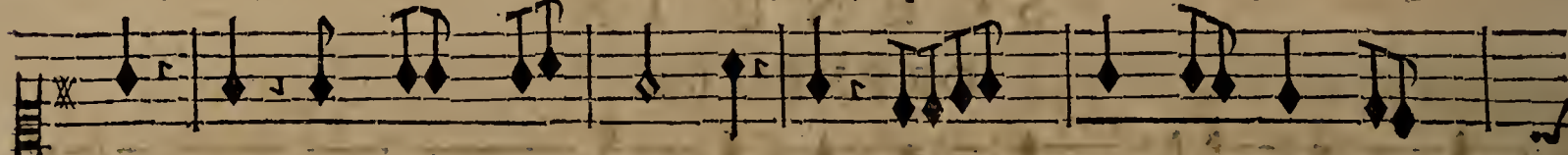
Non, non, nous sommes insensibles, Non, non, la pitié deux fois n'entre pas aux En-



Non, non, nous sommes insensibles, Non, non, la pitié deux fois n'entre pas aux En-

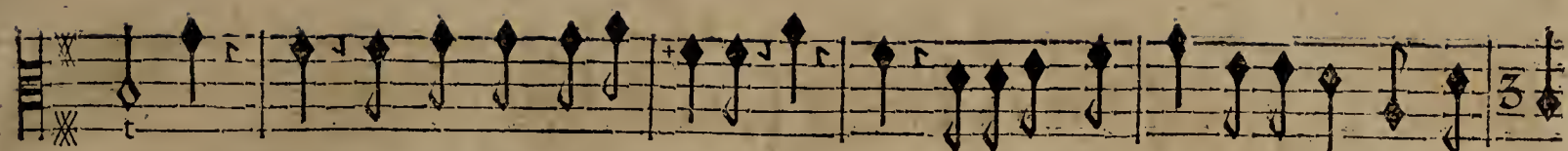


Non, non, nous sommes insensibles, Non, non, la pitié deux fois n'entre pas aux En-

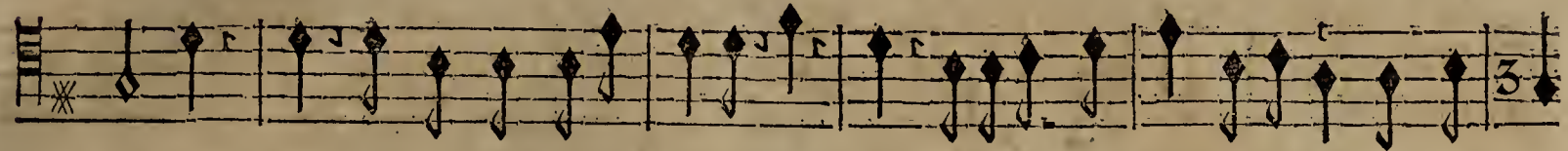


BASSE-CONTINUE.

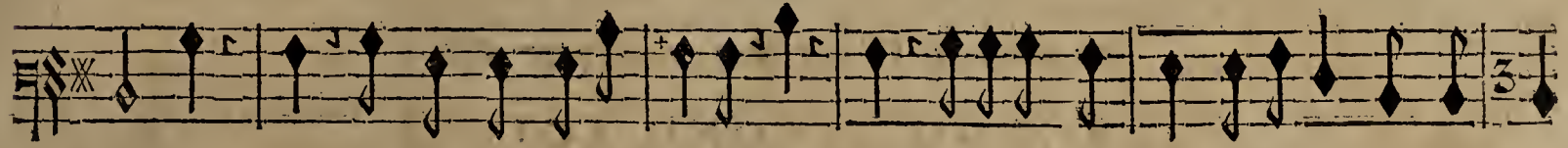




fers. Non, non, nous sommes inflexibles, Non, non, la pitié deux fois n'entre pas aux Enfers.



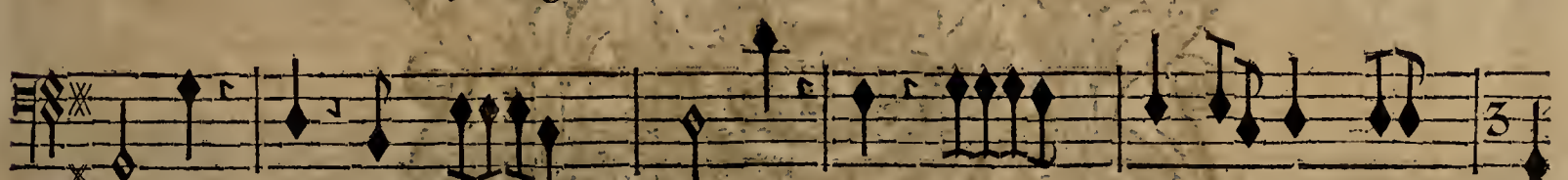
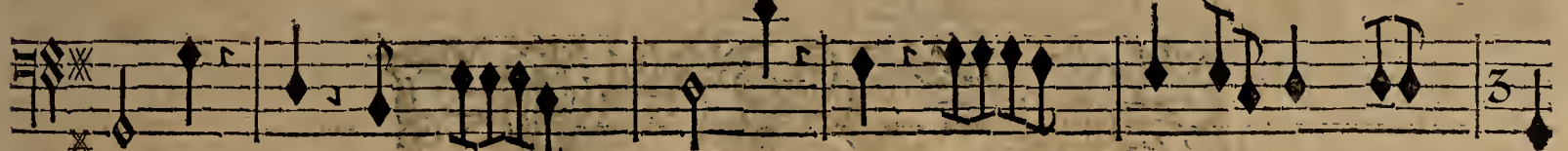
fers. Non, non, nous sommes inflexibles, Non, non, la pitié deux fois n'entre pas aux Enfers.



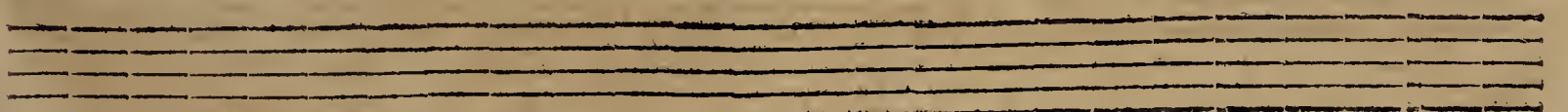
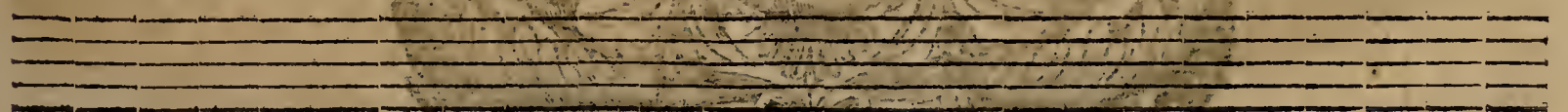
fers. Non, non, nous sommes inflexibles, Non, non, la pitié deux fois n'entre pas aux Enfers.

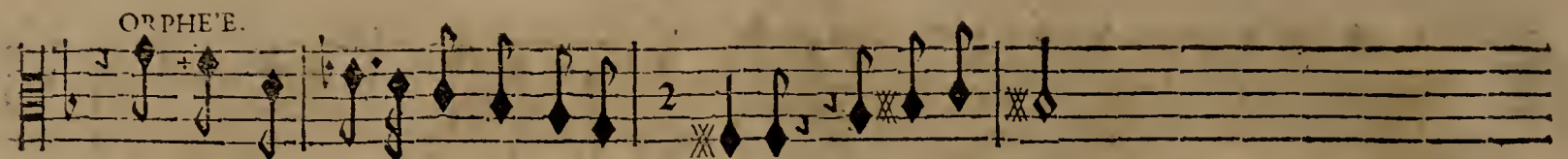


fers. Non, non, nous sommes inflexibles, Non, non, la pitié deux fois n'entre pas aux Enfers.

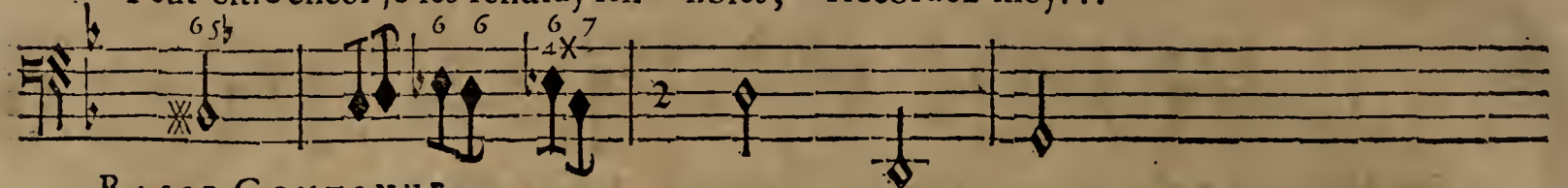


BASSE-CONTINUE.





Peut-estre encor je les rendray sen- sibles, Accordez-moy...



BASSE-CONTINUE.

On reprend le Chœur Non, non, page 188.

FIN DU SECOND ACTE.

On joue pour Entr'Acte le 1. Air au Premier Acte. page 84.

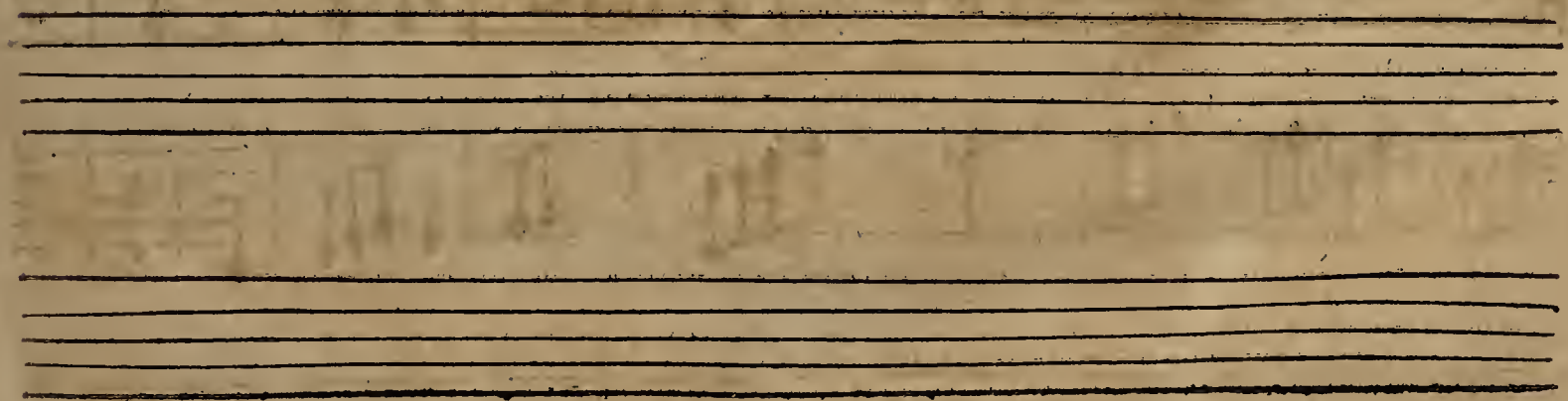
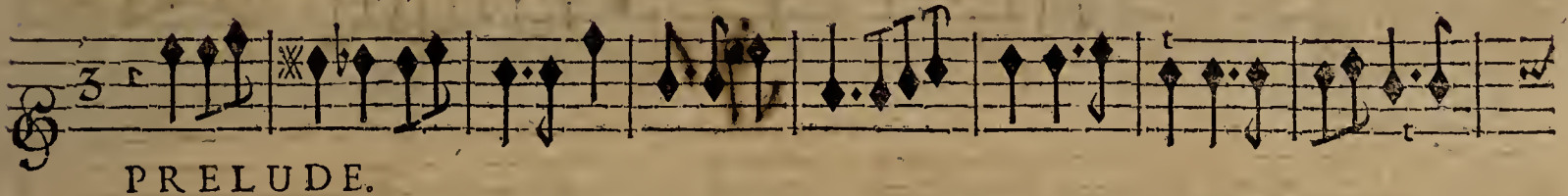


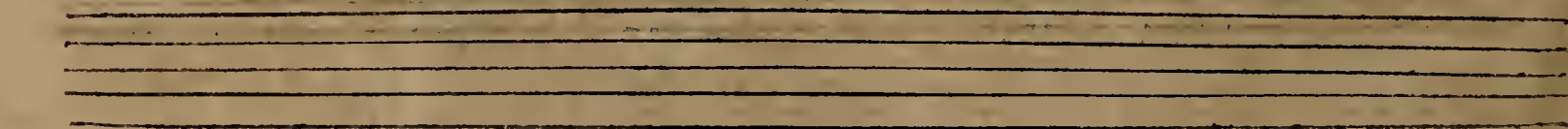
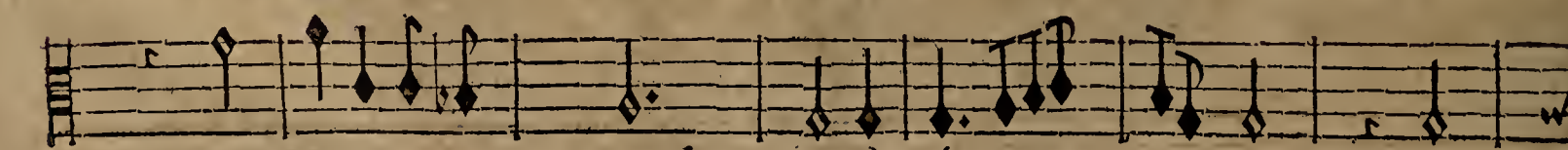
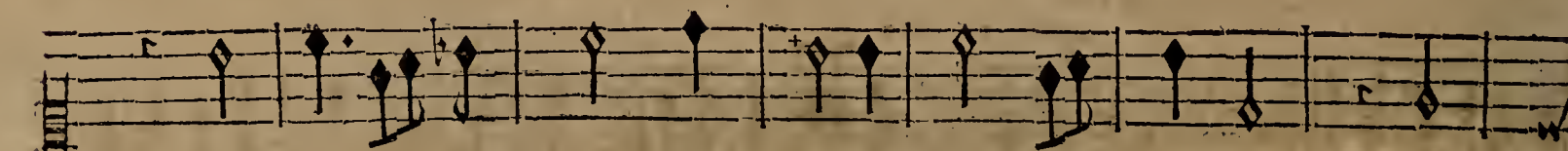
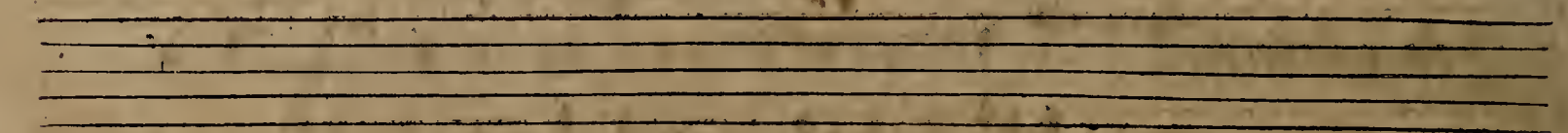
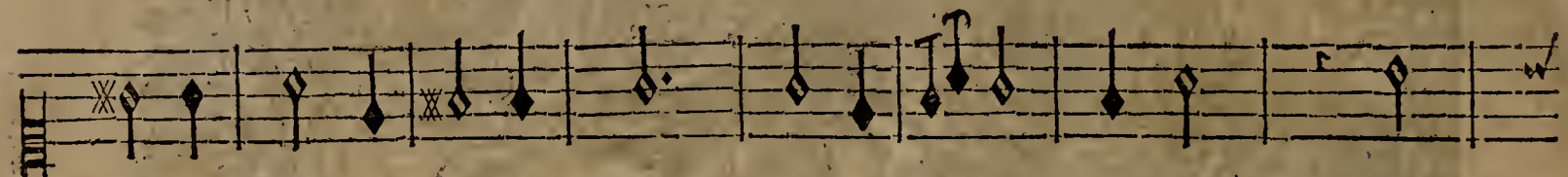


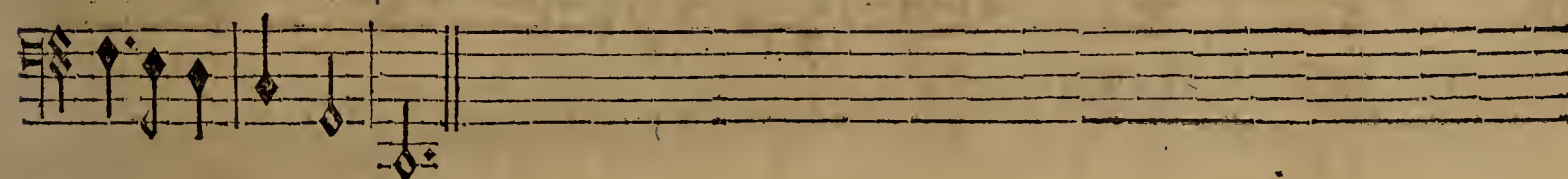
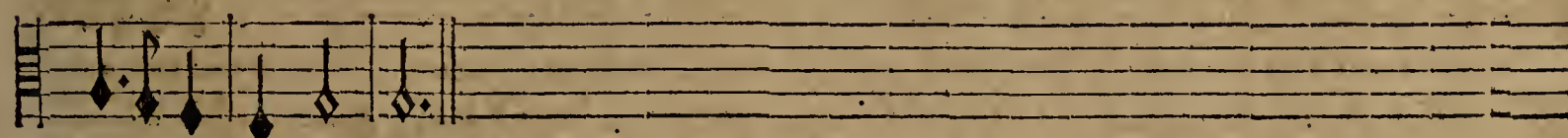
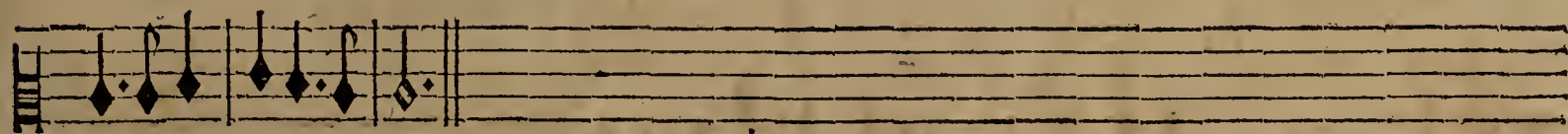
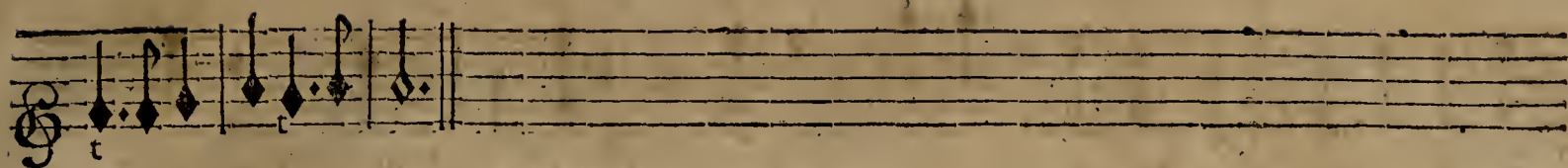
ACTE TROISIEME.

SCENE PREMIERE.

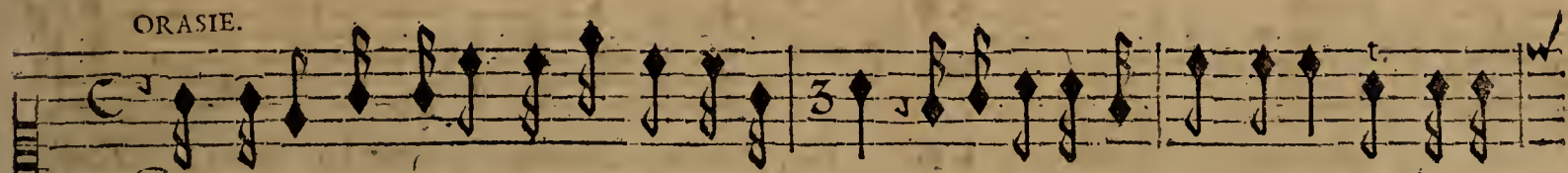
ORASIE, ISMENE.



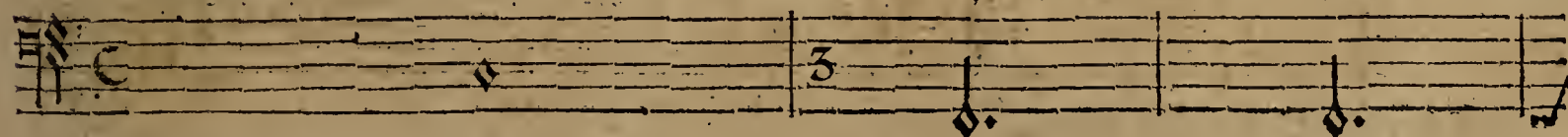




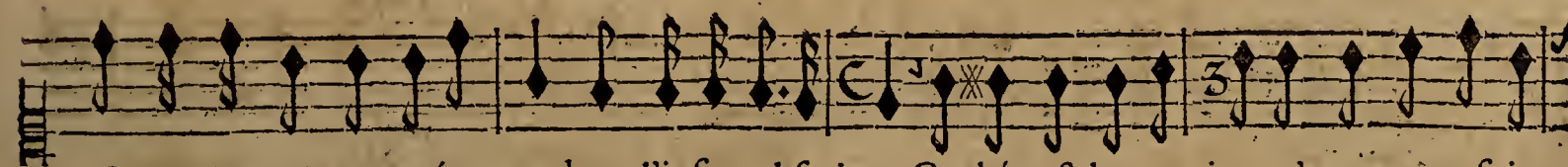
ORASIE.



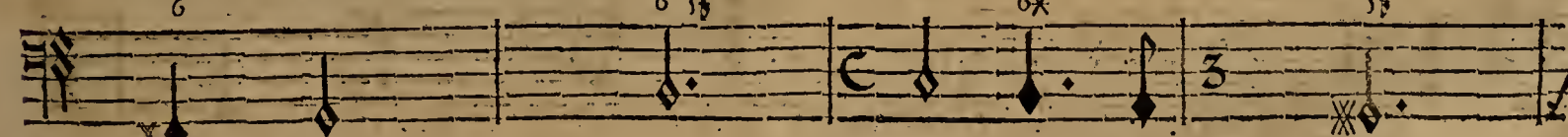
C'Est icy que d'Orphée on attend le re- tour, Par cét antre fameux Rhodope ouvre un pas-



BASSE-CONTINUE.



sage A. qui veut pénétrer dans l'infernal se-jour, Orphée est le premier qu'un trop parfait a-



BASSE-CONTINUE.

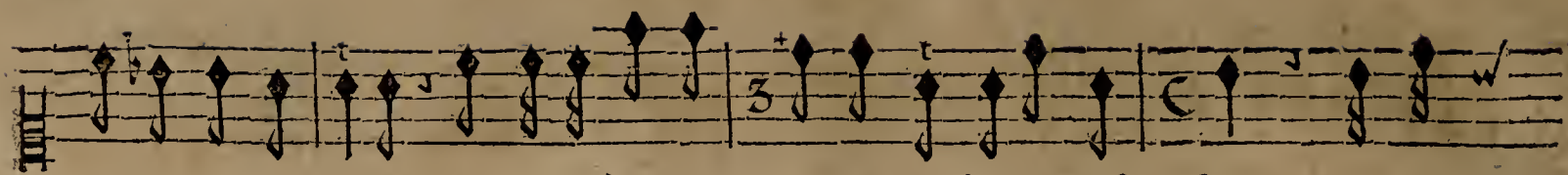


mour Vient d'engager à ce vo- yage: Dessen pour luy trop dange- reux, C'est cette

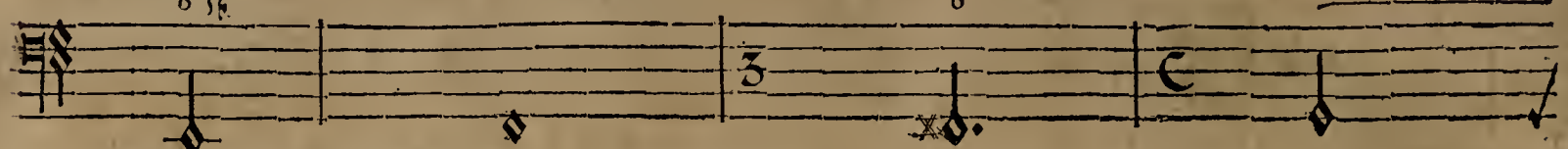


BASSE-CONTINUE.

Bb



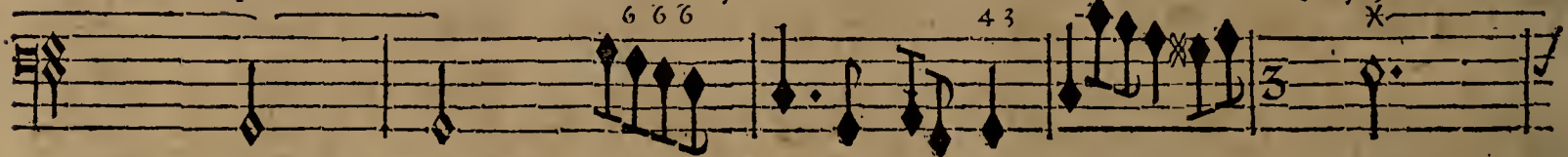
crainte qui m'ameine. Mais je ressens en- cor un trouble plus af- freux, Et je



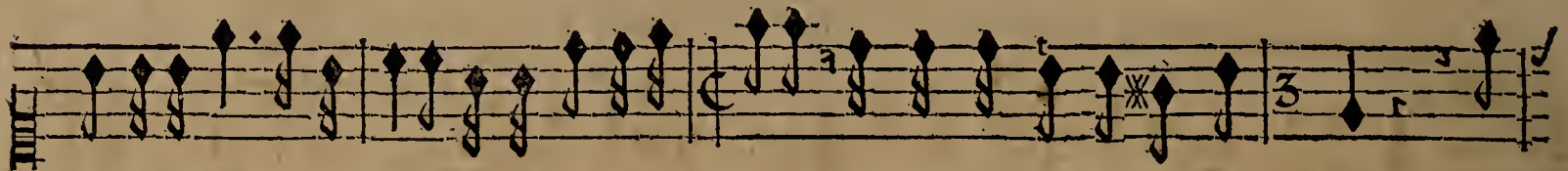
BASSE-CONTINUE.



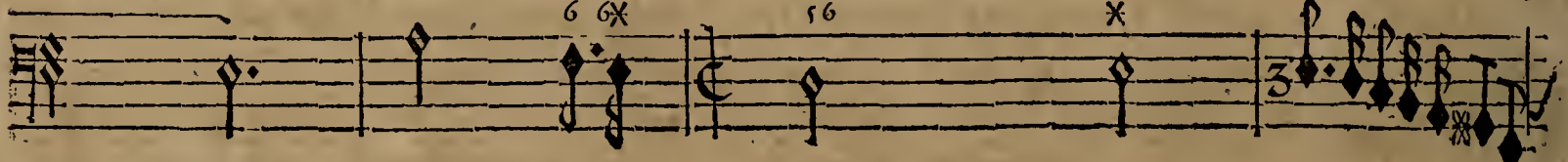
tremble qu'il ne revienne Avec son Eurydice au comble de ses vœux. Quoy? je te rever-



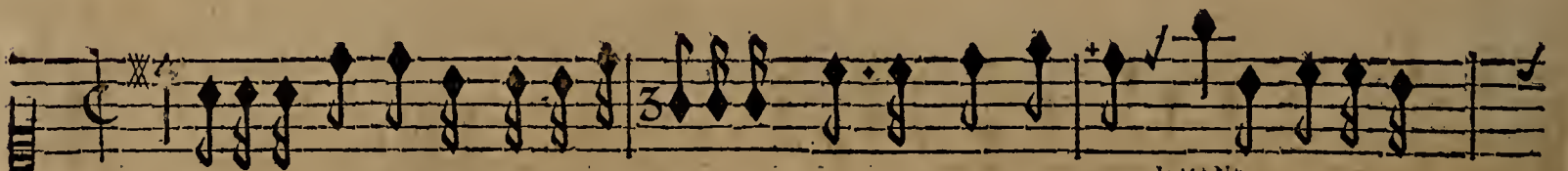
BASSE-CONTINUE.



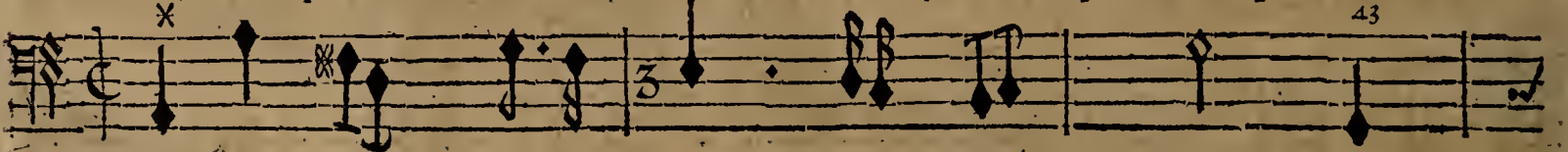
rois, audieuse ennemie Retourner à la vie, J'aurois commis un crime en vain? Non,



BASSE-CONTINUE.



non, elle te peut encor estre ra- vie Et mesme aux yeux d'Orphée... Ah! quittez ce des-



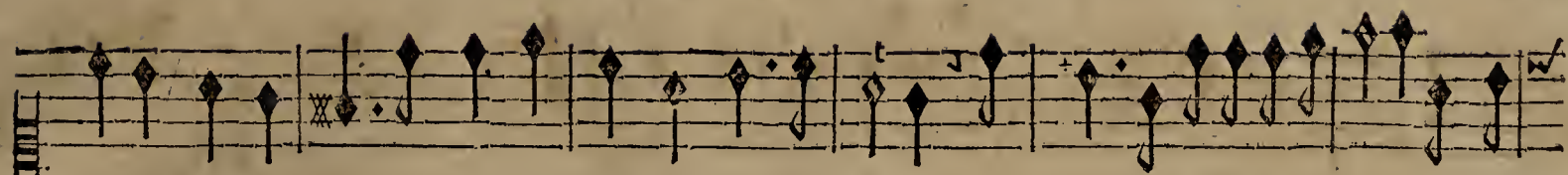
BASSE-CONTINUE.



seln. De vostre premiere vengeance Le projet fût bien mieux conduit, Elle ne



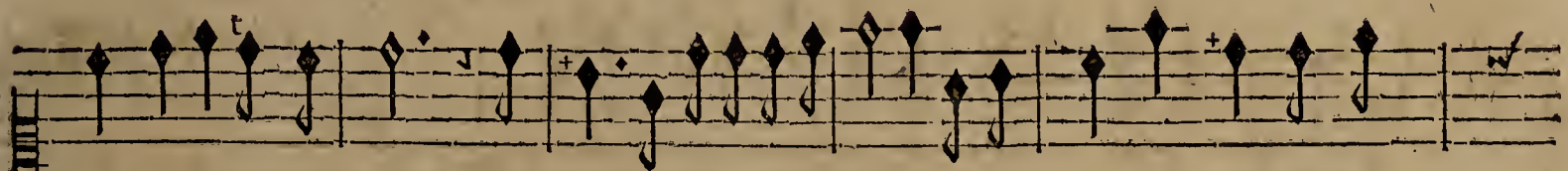
BASSE CONTINUE.



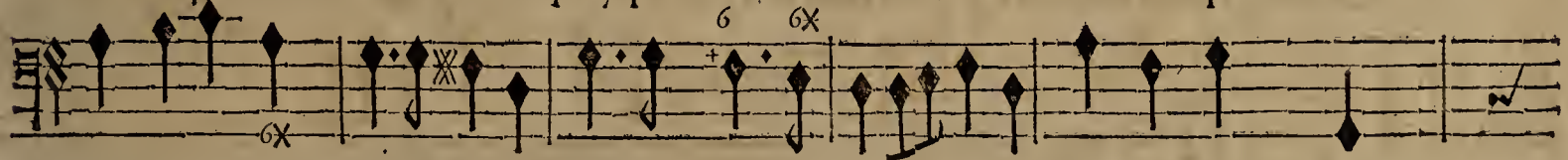
fit pas tant de bruit, Et vous laissoit plus d'esperance, Pourquoi? par une violence Voulez-



BASSE-CONTINUE.



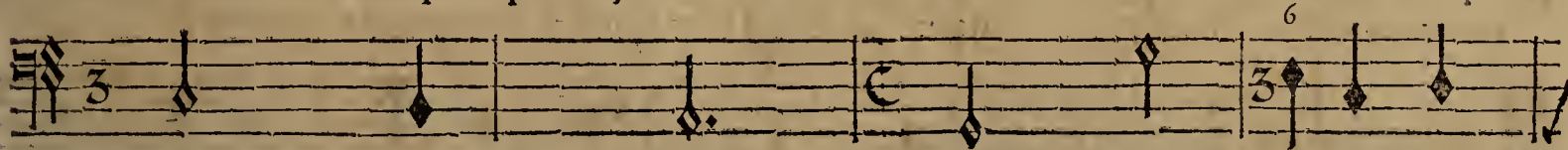
vous en perdre le fruit? Pourquoi? par une violence Voulez-vous en perdre le



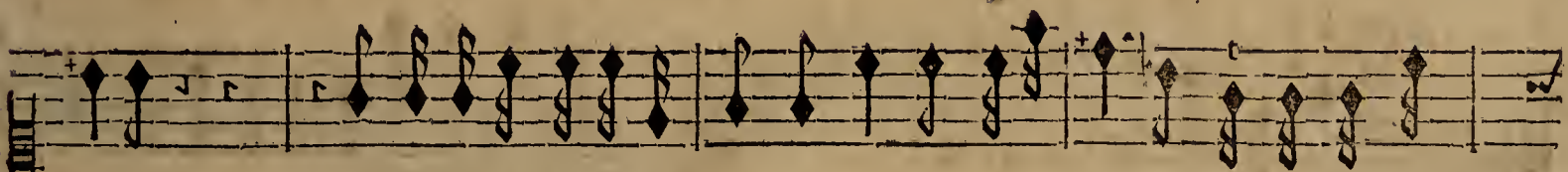
BASSE-CONTINUE.



fruit? Voulez-vous donc qu'Orphée à jamais vous de- tesse? Chere Ismene, soutenez la raison qui me



BASSE-CONTINUE.



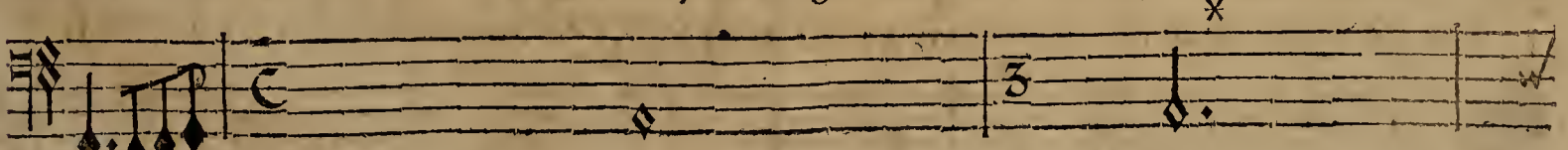
tesse. Mais j'imagine en ce moment Un coup plus favorable à mon senti-



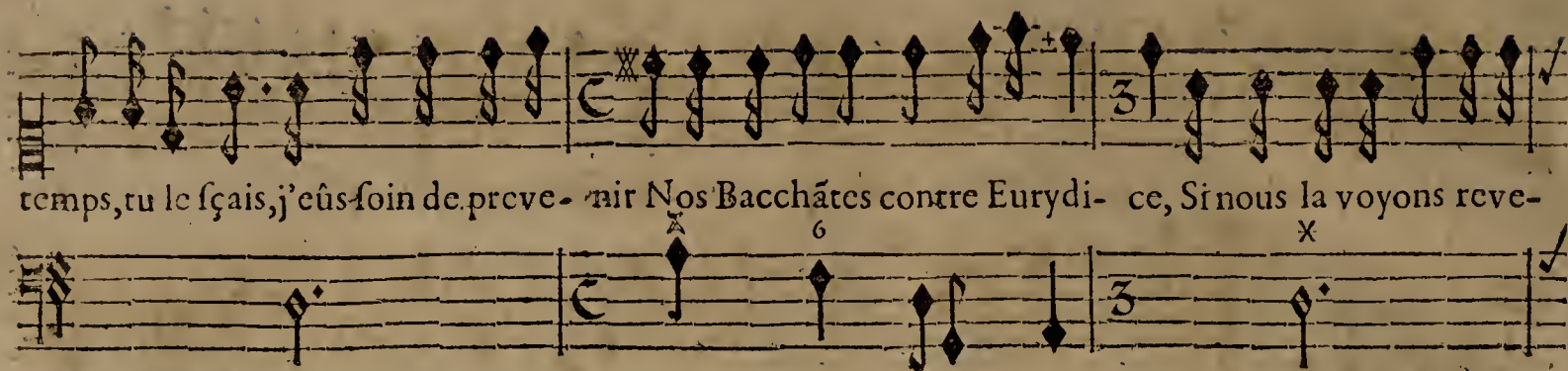
BASSE-CONTINUE.



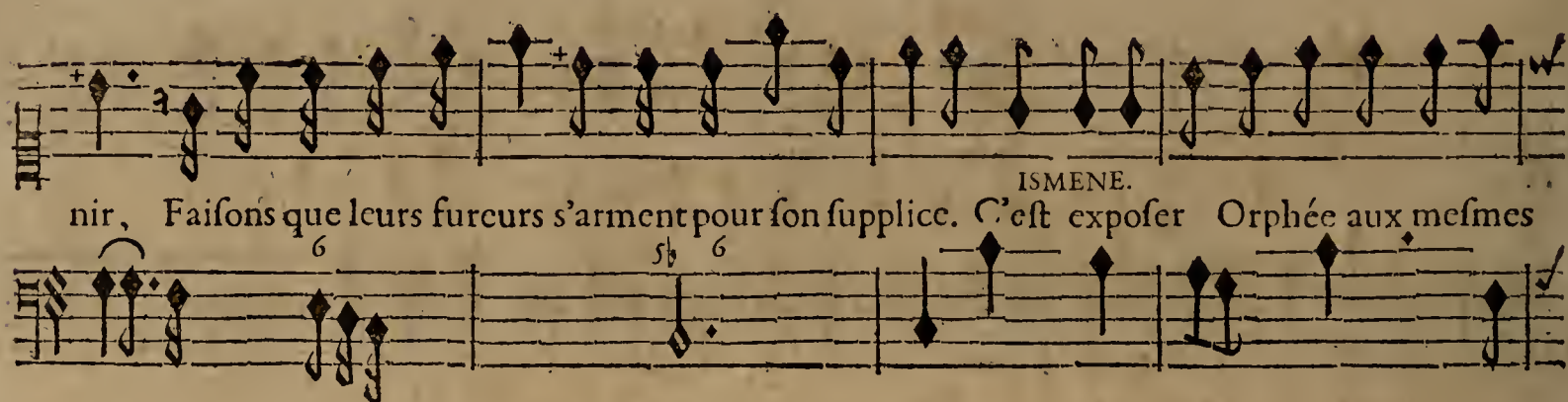
ment. De Bachus aujourd'huy c'est le grand Sacrifice: dés long-



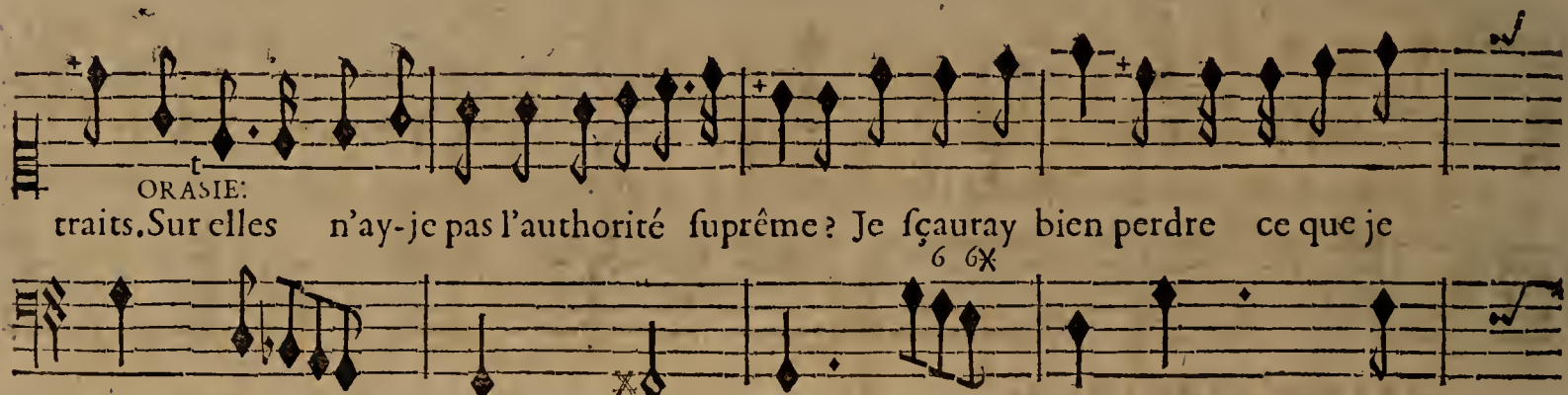
BASSE-CONTINUE.



BASSE-CONTINUE.



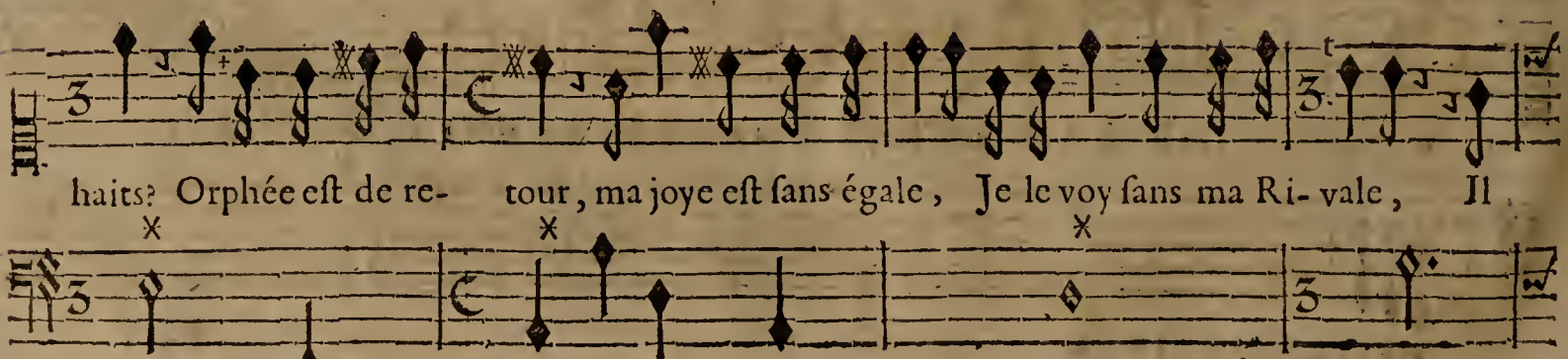
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

vient, feignons de la douleur D'un succès qui fait mon bonheur.

BASSE-CONTINUE.

SCENE II
ORASIE, ORPHE'E.

L'Aut-il que l'amitié qui pour vous m'intéresse N'ose se réjouir de vo-

BASSE-CONTINUE.

stre heureux retour, Et ne montre que sa tristesse De vous voir revenir sans ramener au-

BASSE-CONTINUE.

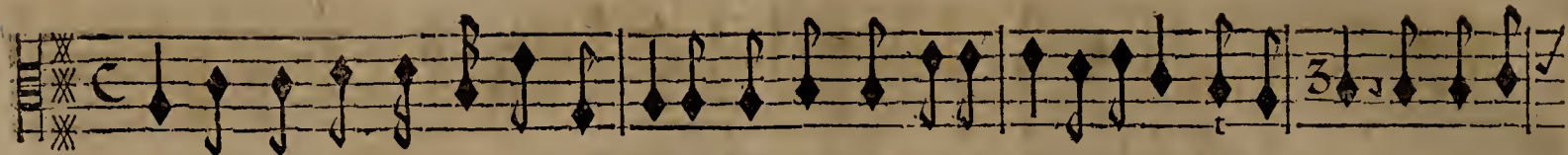
jour L'objet seul de votre tendresse. Disons mieux, les sombres Enfers aux mortels sont inacces-

BASSE-CONTINUE.

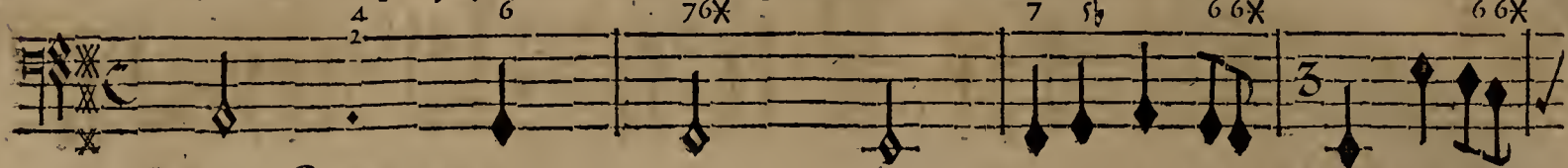
ORPHE'E.

sibles. Reine, ces lieux terribles, N'en doutez pas viennent de m'estre ou-

BASSE-CONTINUE.



verts, Et c'est là que j'ay fçeu barbare, Que si mon Eurydice a finy son de- stin, Le coup he-



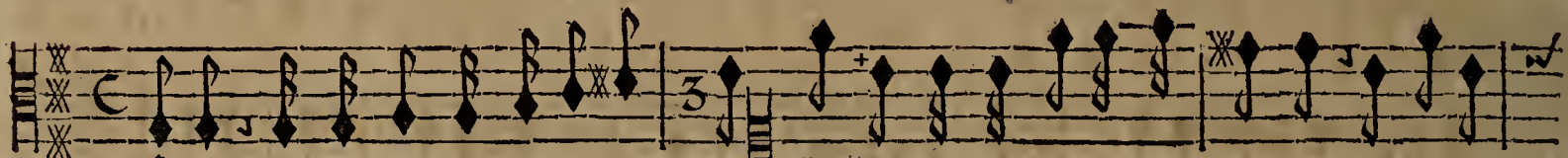
BASSE-CONTINUE.



las! qui nous separe, Ne parloit que de vostre main, Malgré vous je le voy, vostre trouble s'ex-



BASSE-CONTINUE.



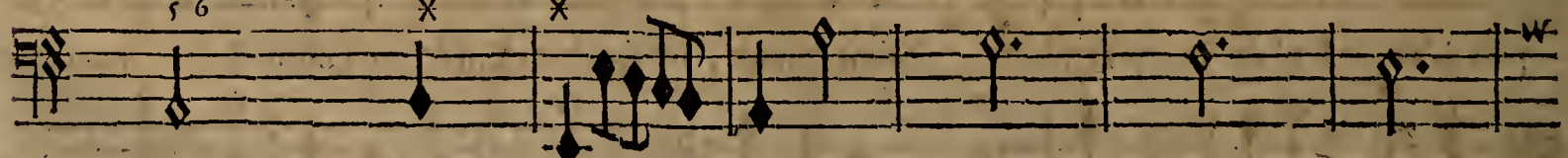
prime, Voulez-vous que je mette au jour... Hé bien je confesse mon erime; Mais toy, cru-



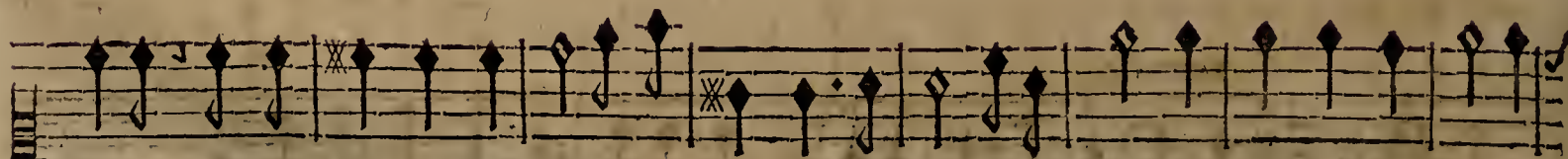
BASSE-CONTINUE.



el, tu feins d'ignorer mon amour, C'est pourtant cet amour qui me l'à fait com-



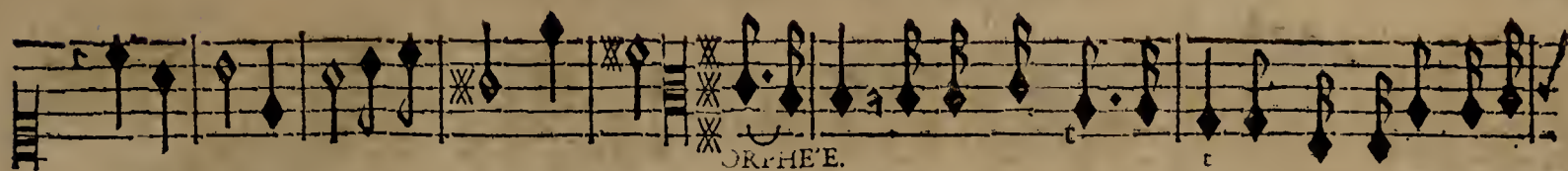
BASSE-CONTINUE.



mettre, Je croyois dans l'oubly le cacher pour jamais, Et le temps sembloit me promettre



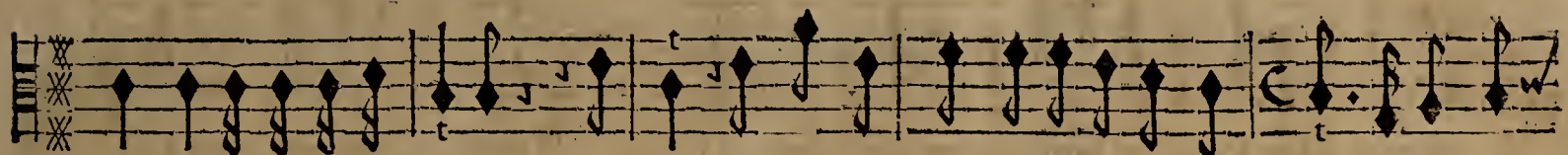
BASSE-CONTINUE.



d'adoucir en fin tes regrets, Qu'un jour... Un jour! l'avez-vo' donc pû croire, Qu'Eurydice a ja-



BASSE-CONTINUE.



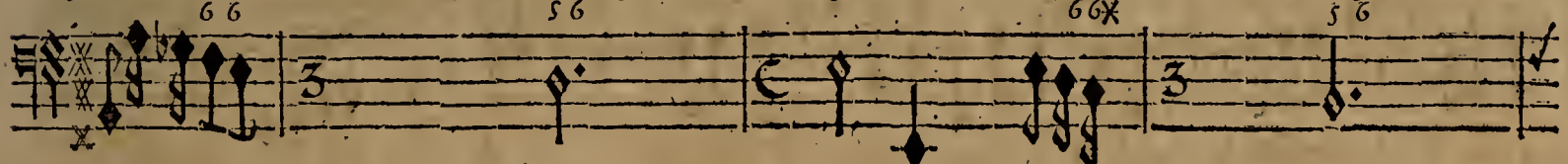
mais forte de ma memoire: Non, non, malgré la Mort elle fera tou- jours L'unique ob



BASSE-CONTINUE.



jet de mes a-mours, Et de vostre impuissante rage, C'est ainsi que ie laisse à vanger mon ou-



BASSE-CONTINUE.



trage A vostre desespoir, à vos transports jaloux, Ah! que ne m'aimez-vo' mille fois davan-



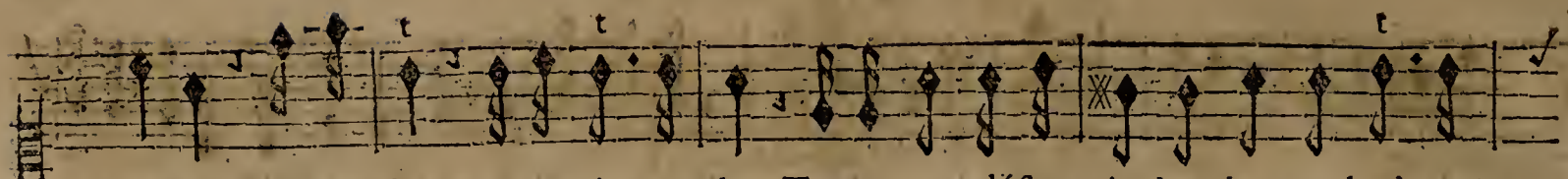
BASSE-CONTINUE.



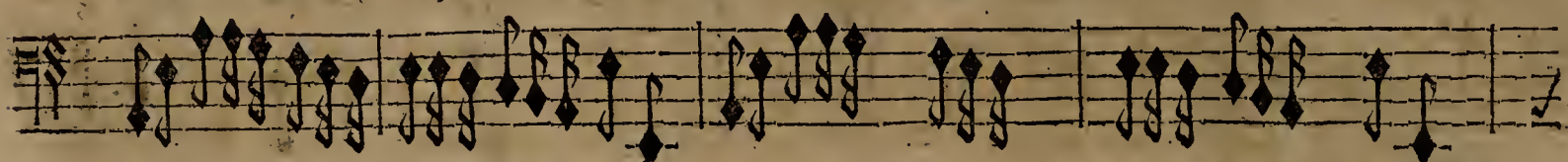
rage Pour en ressentir mieux l'horreur que j'ay pour vous. Espargne toy cette esperance



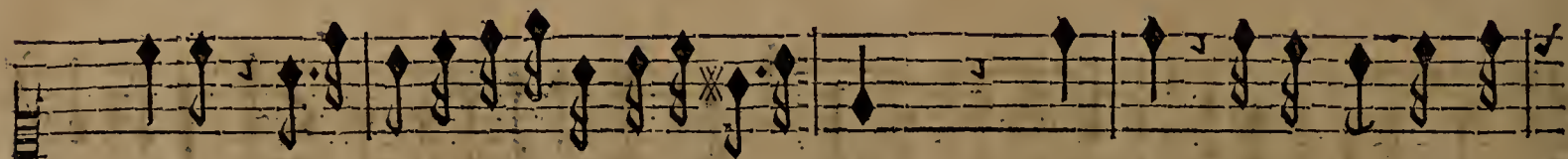
BASSE-CONTINUE.



vaine, C'en est fait, je ne t'aime plus. Tu me peux désormais chercher quelqu'autre



BASSE-CONTINUE.



peine, Mais je dois te punir de tes cruels rebuts; Tremble, ma vengeance est pro-



BASSE-CONTINUE.



chine; C'en est fait, je ne t'aime plus.



BASSE-CONTINUE.

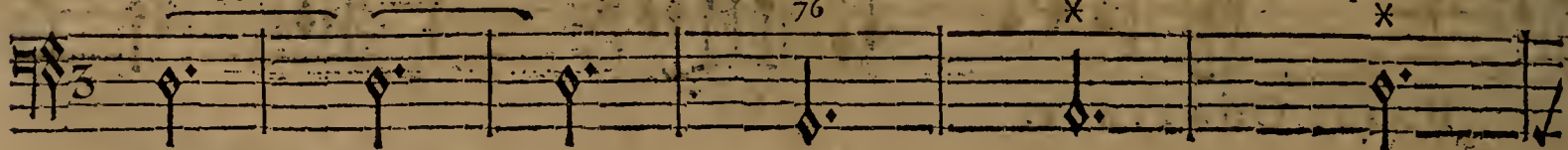
SCENE III.

O R P H E E , E U R I M E D E .

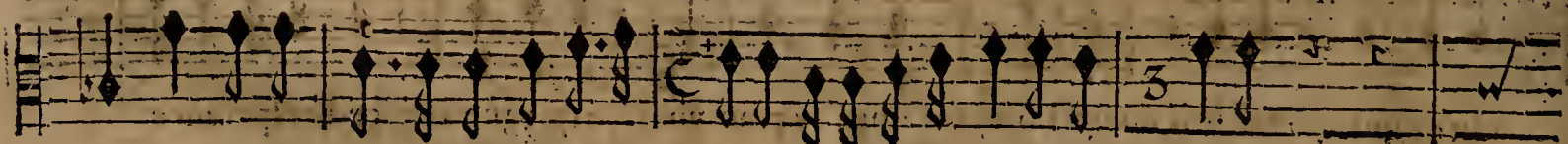
ORPHEE.



Apprens, cher Eurimede, Et plains mon triste sort, J'avois charmé l'Empire de la



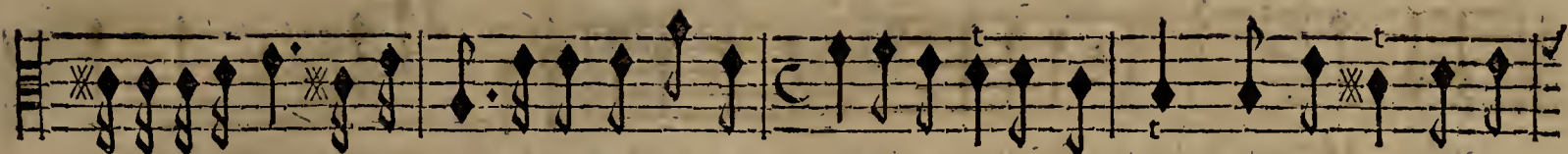
BASSE-CONTINUE.



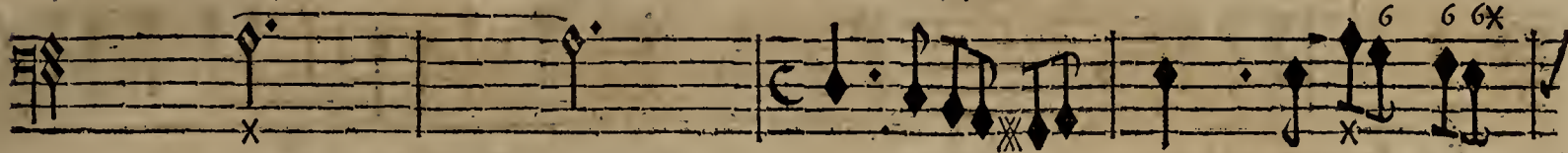
Mort, Tout à mes vœux s'étoit rendu propice, Et je ramenois Eurydice,



BASSE-CONTINUE.



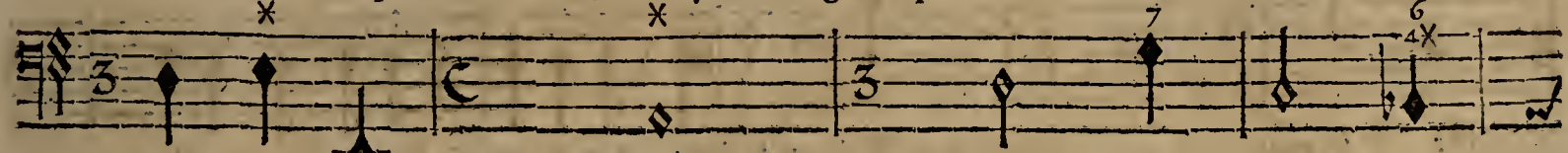
Une dure loy seulement me deffendoit de voir cet objet si charmant Dans les lieux où Plu-



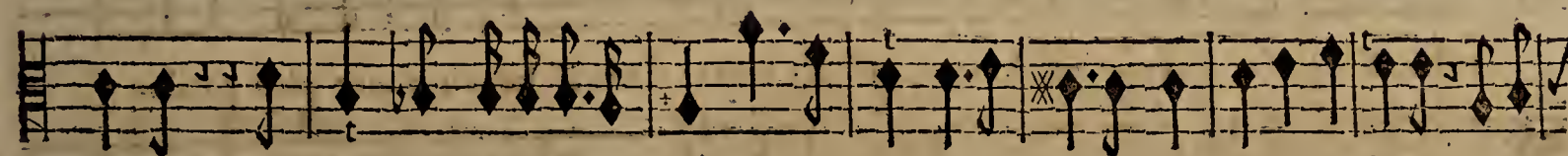
BASSE-CONTINUE.



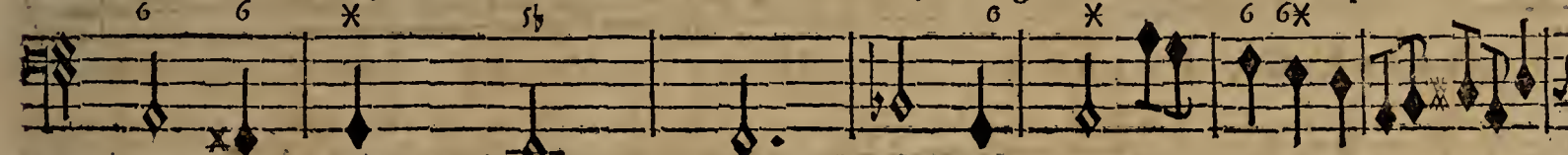
ton exerce sa puis- sance, Mes yeux long-temps se sont fait violence; Mais la



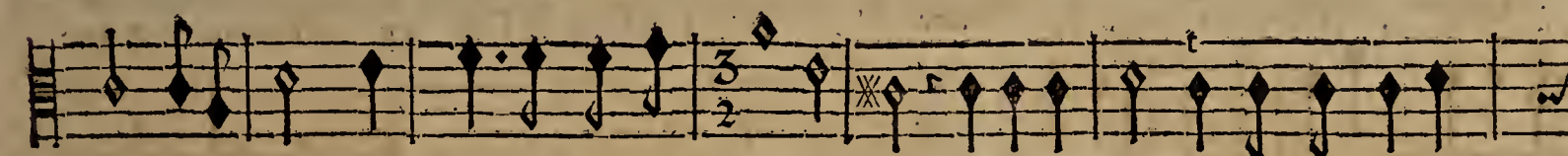
BASSE-CONTINUE.



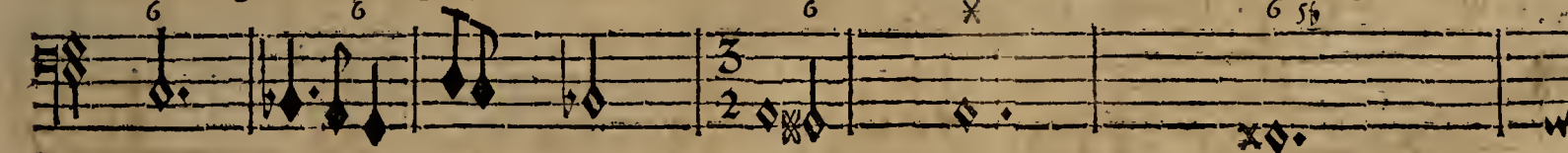
crainte, l'amour, dans un fatal moment... Ah! Pluton, un regard me rend-il si coupable? avec



BASSE-CONTINUE.



tant de rigueur pourquoy me condam- ner? Helas! Fût-il jamais Faute plus pardon-

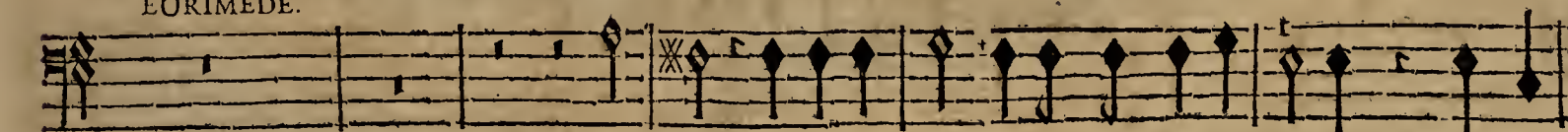


BASSE-CONTINUE.

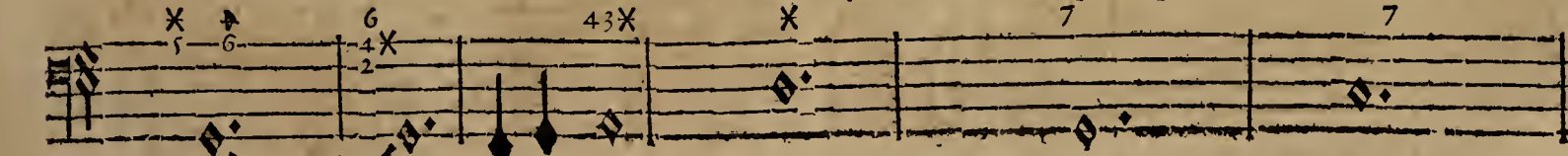


nable Si l'Enfer sçavoit pardonner, Helas! Fût-il jamais faute plus pardon-

EURIMEDE.

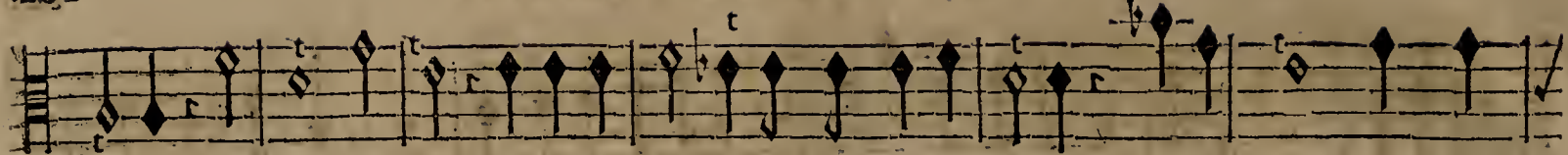


Helas! fût-il jamais faute plus pardonnable Si l'En-

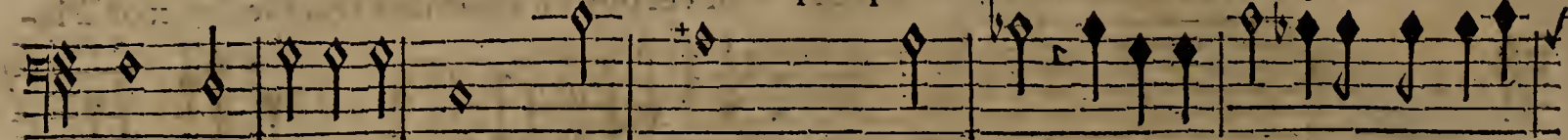


BASSE-CONTINUE.

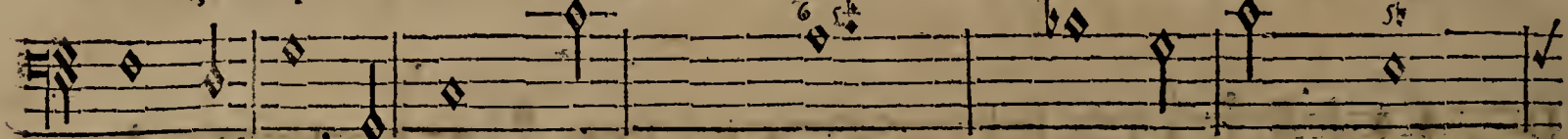
Cc



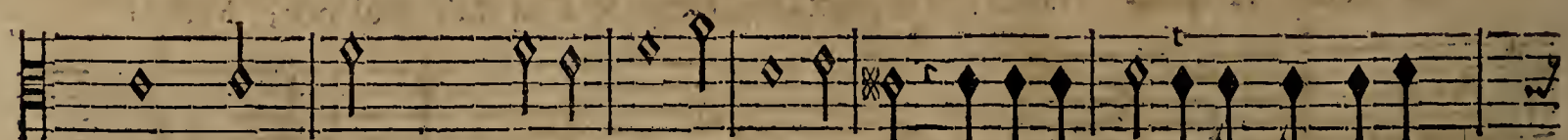
nable! Helas! helas! fût-il jamais faute plus pardnable Si l'Enfer, Si l'En-



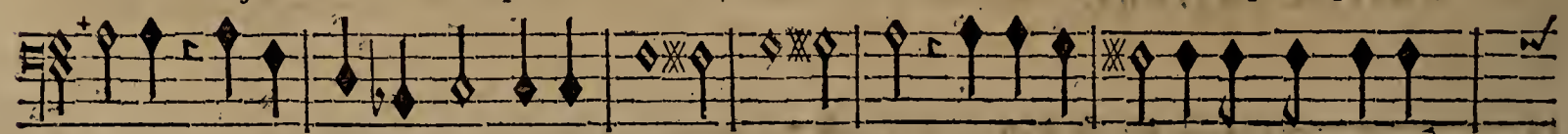
fer sçavoit pardonner. Helas! Helas! fût-il jamais faute plus pardon-



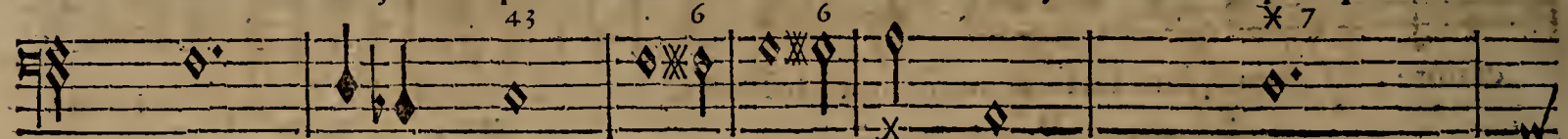
BASSE-CONTINUE.



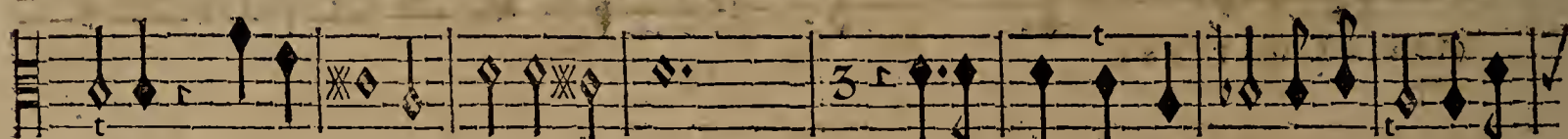
fer sçavoit pardonner. Helas! helas! fût-il jamais faute plus pardon-



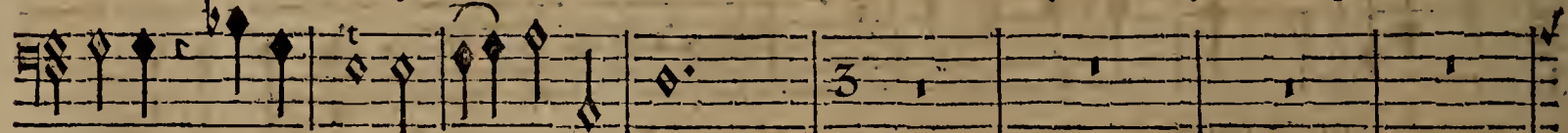
nable Si l'Enfer sçavoit pardonner. Helas! helas! fût-il jamais faute plus pardo-



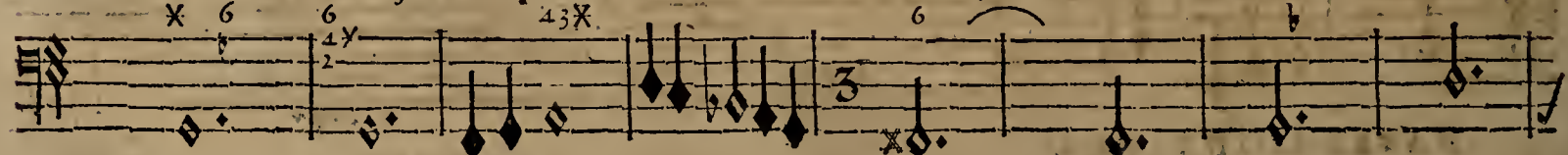
BASSE-CONTINUE.



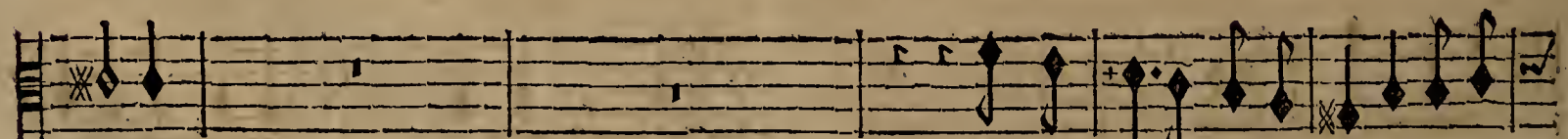
nable Si l'Enfer sçavoit pardonner. Laisse-moy seul icy soupirer & me



nable Si l'Enfer sçavoit pardonner.

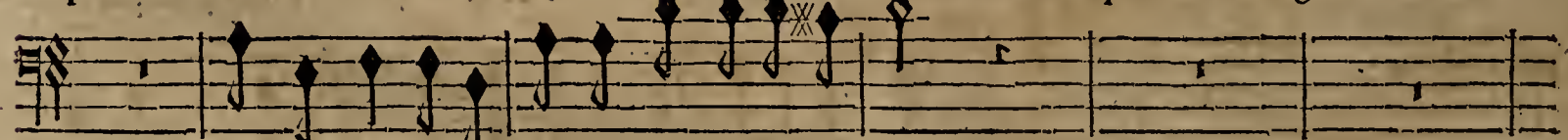


BASSE-CONTINUE.

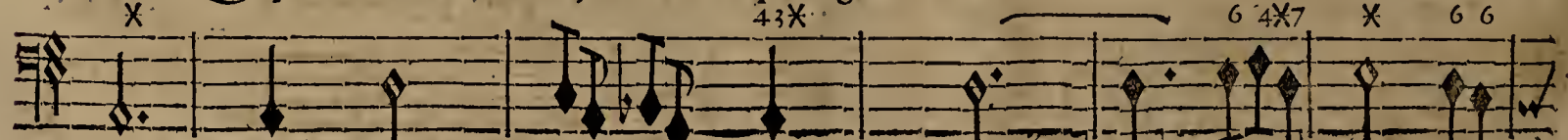


plaindre.

Ce n'est pas me soulager, Et ce se-



Quelque soit vostre sort je veux le partager.



BASSE-CONTINUE.

EURIMEDE. ORPHEE.

roit me contrain- dre. Orphée, ô Dieux! refuse de me voir? Va, laisse un malheu-

BASSE-CONTINUE.

EURIMEDE. ORPHEE.

reux que ta presence geſne. Quoy l'amitié demeure vaine? Rien ne peut conso-

BASSE-CONTINUE.

EURIMEDE. ORPHEE.

ler l'amour au deſeſ- poir. Quoy l'amitié demeure vaine. Tout ce qui faisoit mon bô-

BASSE-CONTINUE.

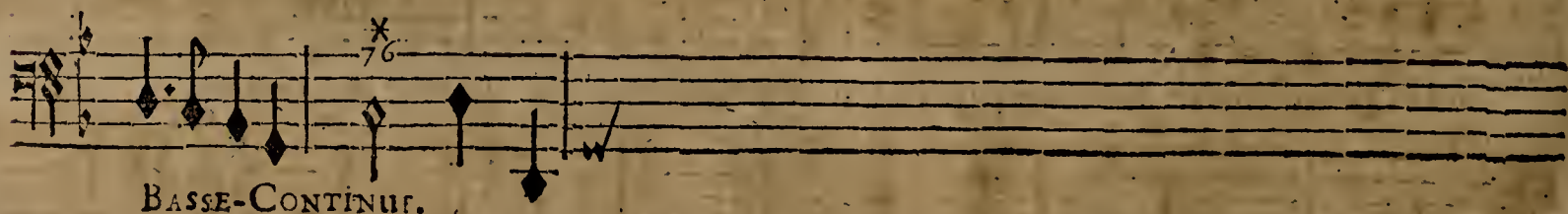
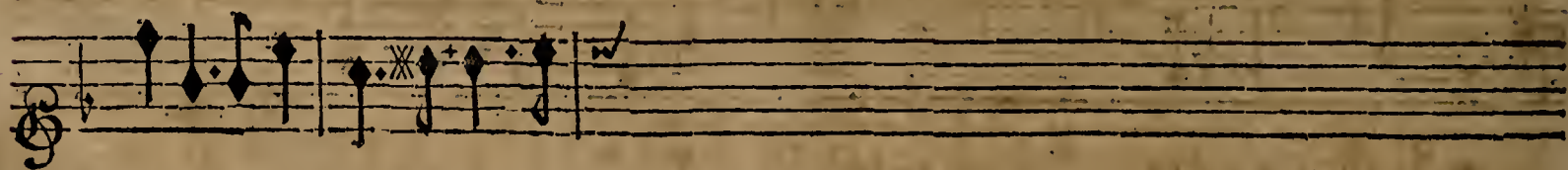
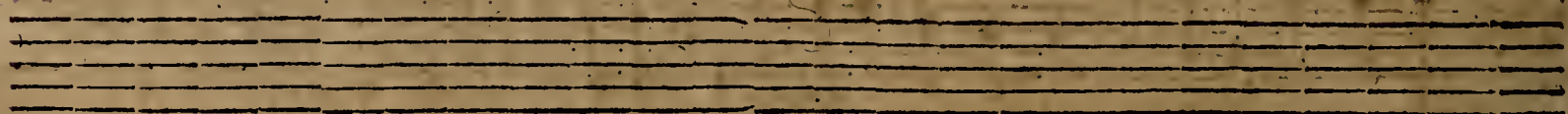
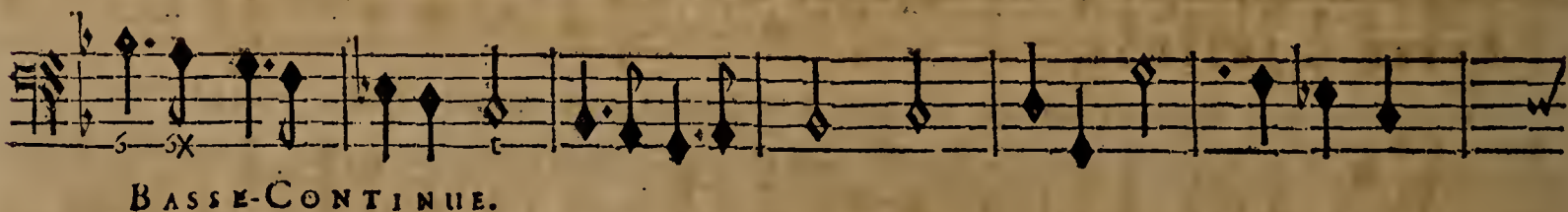
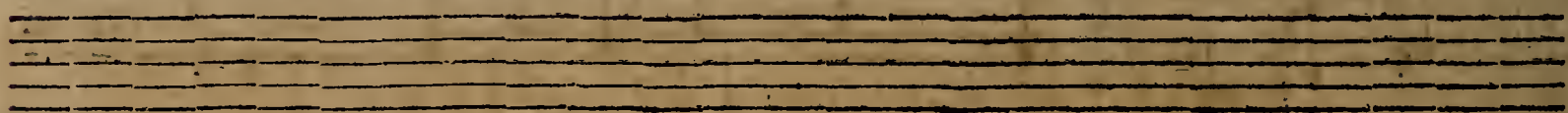
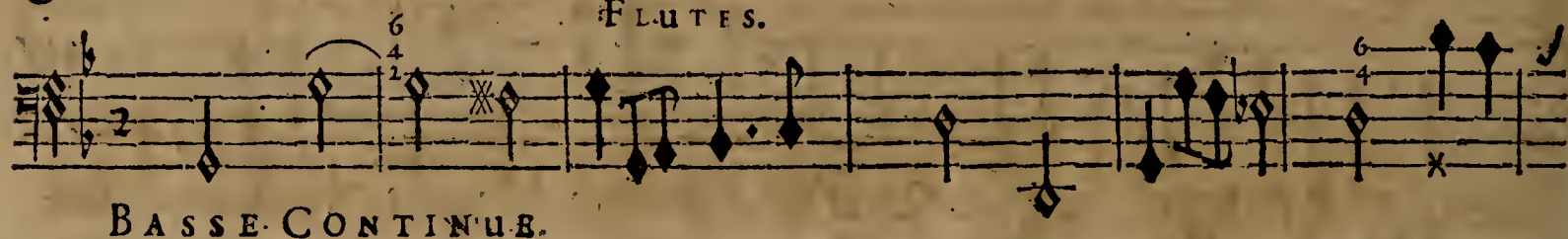
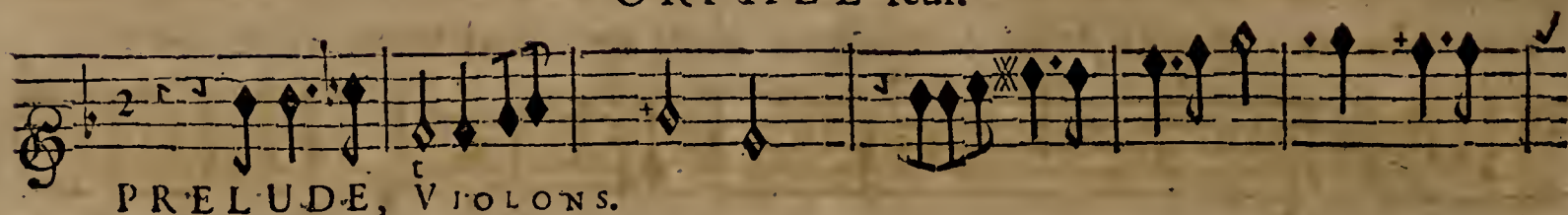
heur Dans l'estat où je ſuis rend ma peine plus rude, Et je ne veux dans cette ſoli-

BASSE-CONTINUE.

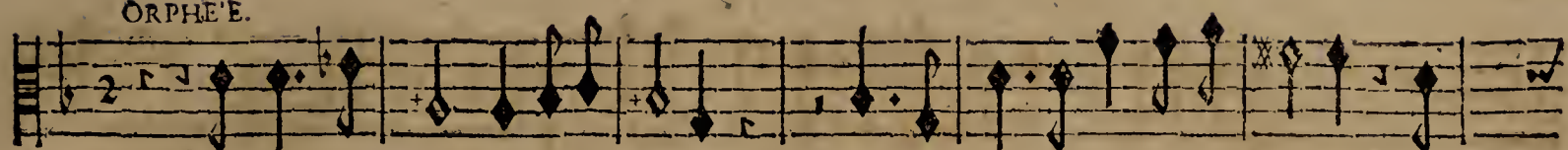
rude Qu'un ten-dre ſouvenir, qu'un ten dre ſouvenir, ma Lyre & ma douleur.

BASSE-CONTINUE.

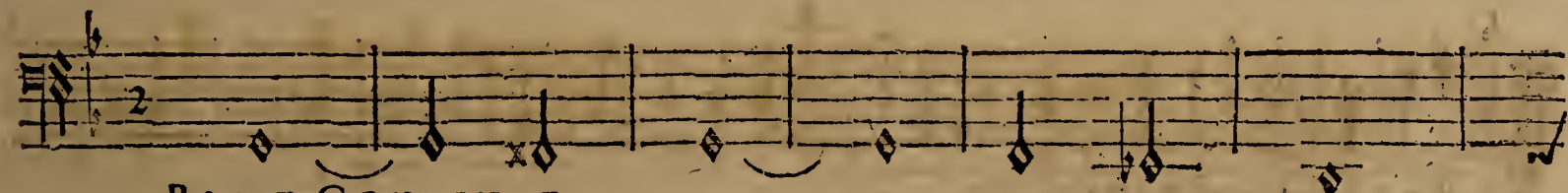
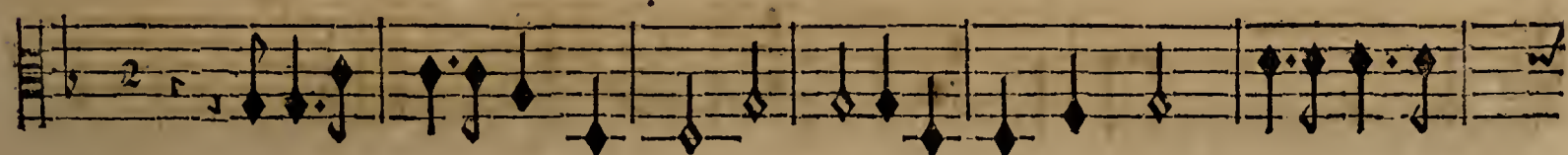
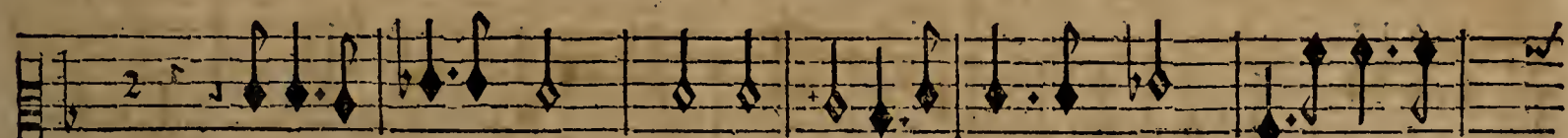
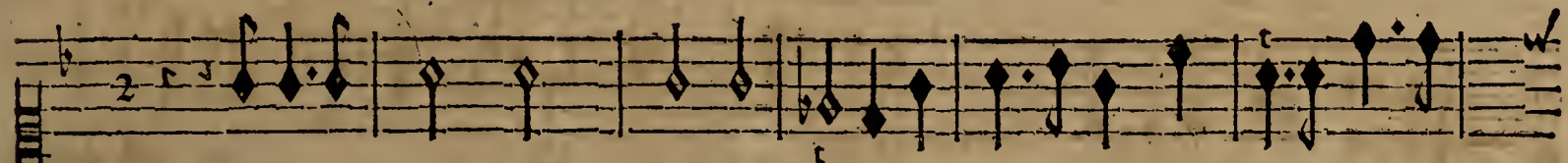
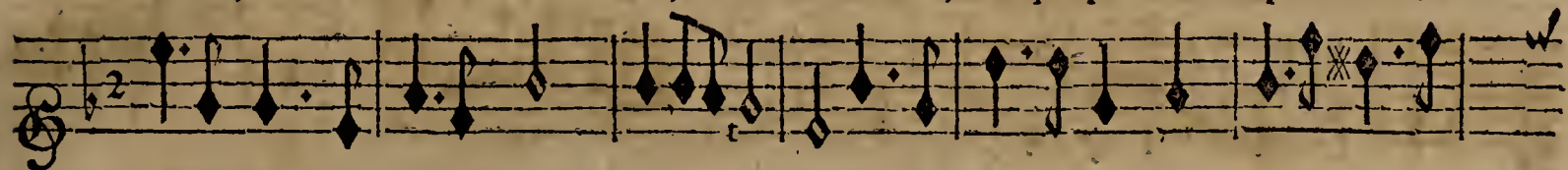
ORPHEE,
SCENE IV.
ORPHEE seul.



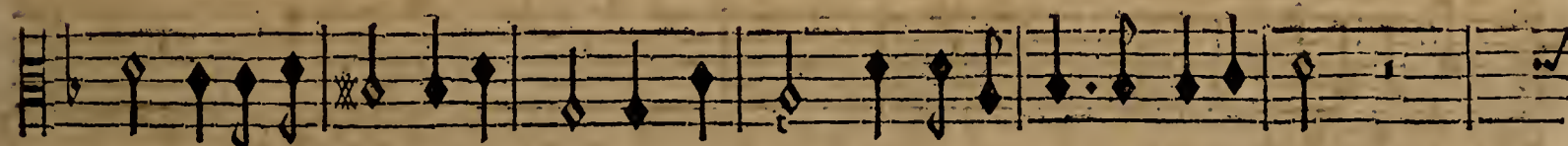
ORPHE'E.



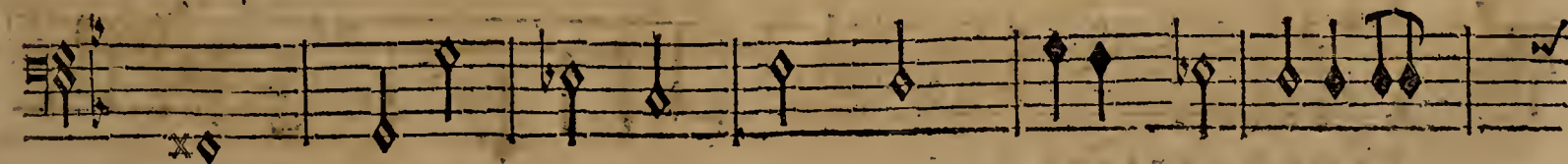
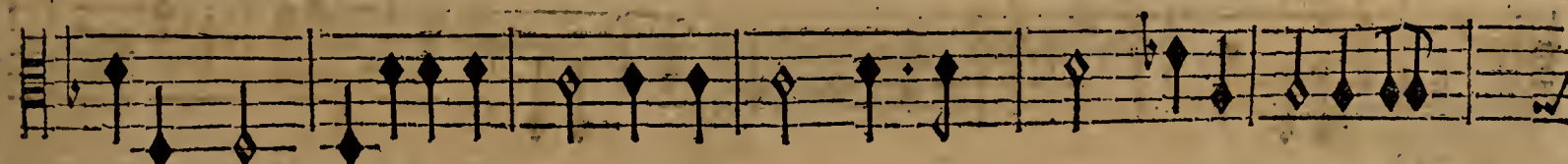
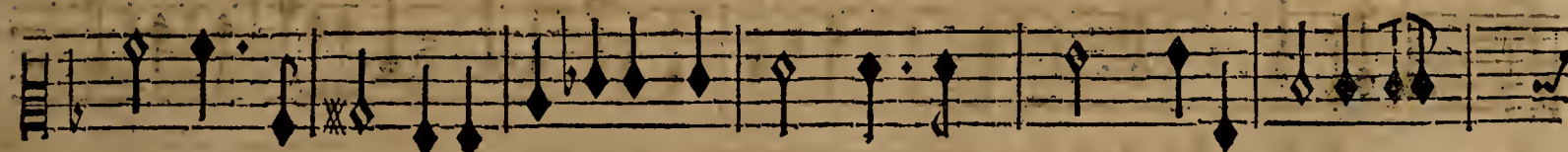
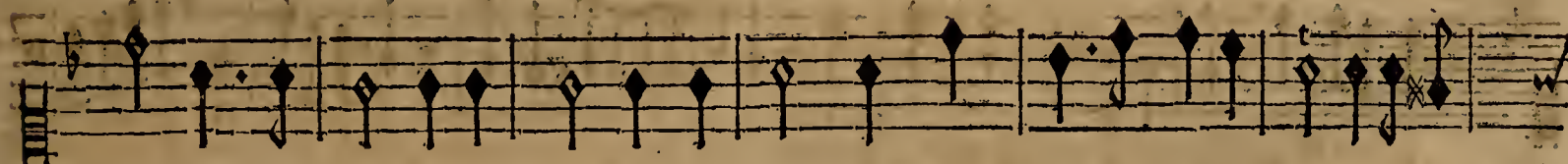
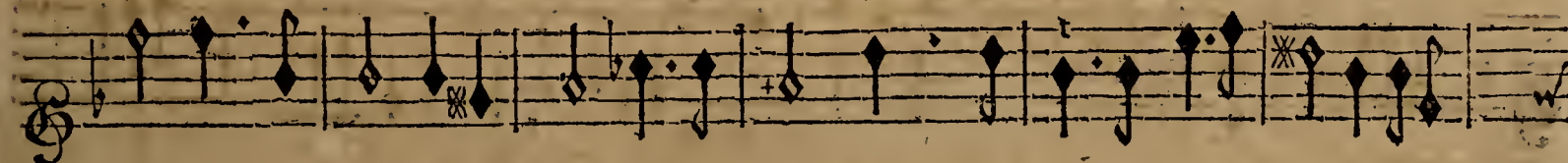
S'jour: affreux & solitaire, Seul sejour qui puisse me plaire, Que



BASSE-CONTINUE.



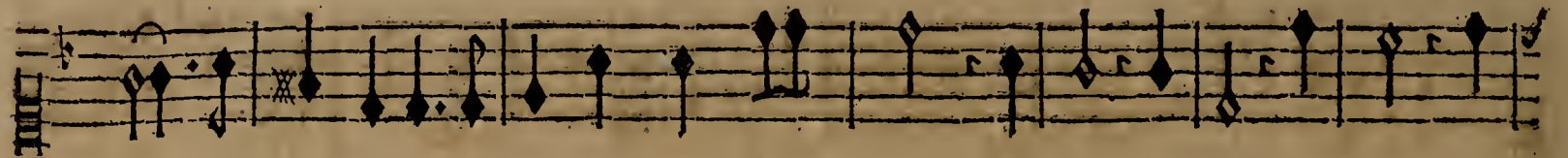
vous convencz bien à l'horreur de mon sort Quand je ne cherche que la mort.



BASSE-CONTINUE.



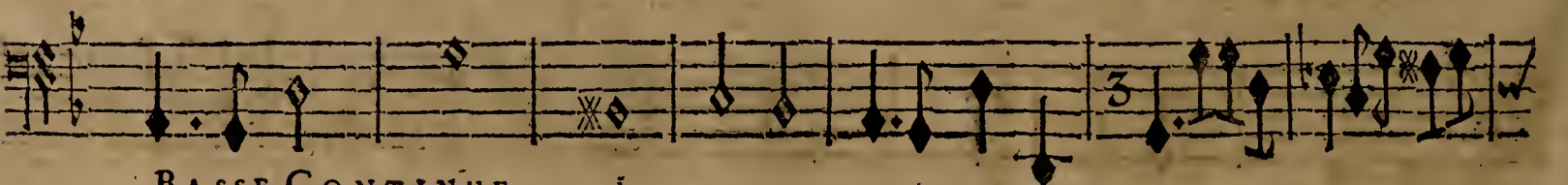
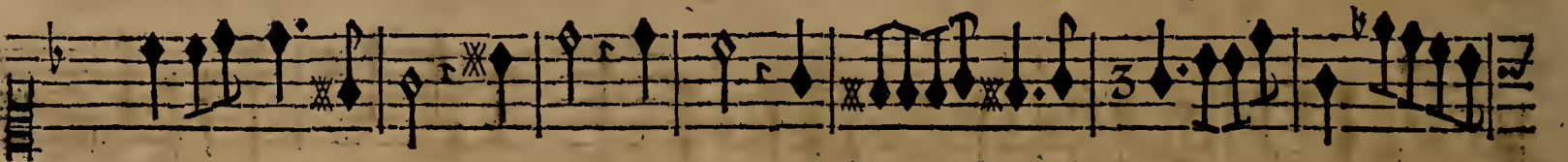
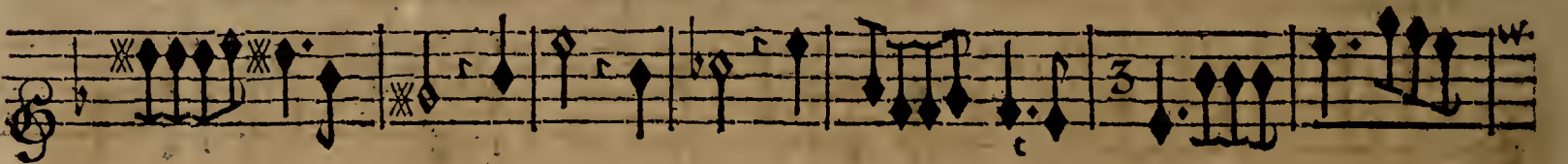
Eurydice faisoit le bonheur de ma vie, Deux fois, hélas ! Deux fois la



BASSE-CONTINUE.



mort me la ravi. c.



BASSE-CONTINUE.

ACTE TROISIEME.

267

A musical score for a single melodic line, likely for a violin or flute. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo or mood is indicated by the markings 'doux.' (soft) and 'fort.' (loud). The score consists of eight measures. The first measure is marked 'doux.' and contains a half note G4 and a half note F4. The second measure is marked 'fort.' and contains a half note E4 and a half note D4. The third measure is marked 'doux.' and contains a half note C4 and a half note B3. The fourth measure is marked 'fort.' and contains a half note A3 and a half note G3. The fifth measure is marked 'doux.' and contains a half note F3 and a half note E3. The sixth measure is marked 'fort.' and contains a half note D3 and a half note C3. The seventh measure is marked 'doux.' and contains a half note B2 and a half note A2. The eighth measure is marked 'fort.' and contains a half note G2 and a half note F2. The score ends with a double bar line.

A single staff of handwritten musical notation. The notation includes various note values (minims, crotchets, quavers), rests, and a key signature change from one flat to two flats. The staff is written on a five-line system with a treble clef. The notation is somewhat stylized and appears to be a working draft or a manuscript page.

A single staff of handwritten musical notation. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The ink is dark and the paper is aged and slightly discolored.

A single staff of handwritten musical notation. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The ink is dark and the paper is aged.


A single staff of handwritten musical notation. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and a key signature change from one flat to two flats. The manuscript is written on aged, slightly stained paper.

BASSE-CONTINUE.

[illegible]

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some notes beamed together. There are two measures of rests, each marked with a 't' below the staff. The system concludes with a double bar line.

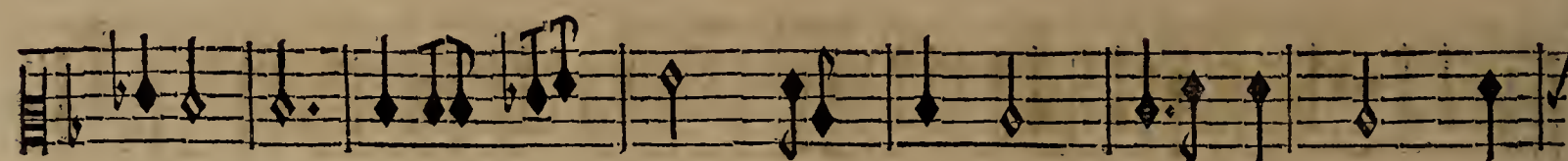
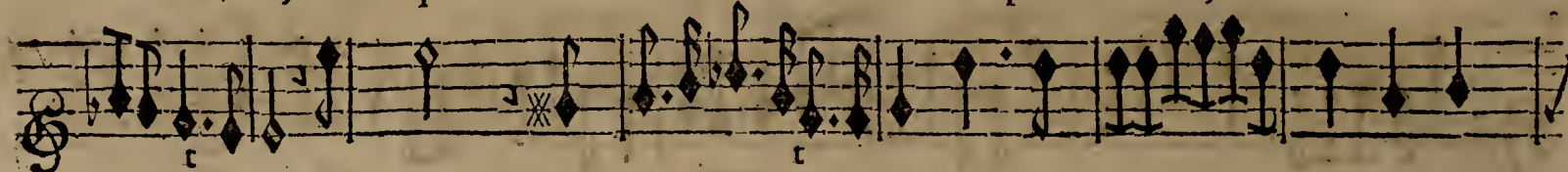
The first system of musical notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. It begins with a quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. The next measure contains a quarter note on A4, a quarter note on G4, and a quarter note on F4. The third measure has a quarter note on E4, a quarter note on D4, and a quarter note on C4. The fourth measure contains a quarter note on B3, a quarter note on A3, and a quarter note on G3. The fifth measure has a quarter note on F3, a quarter note on E3, and a quarter note on D3. The sixth measure contains a quarter note on C3, a quarter note on B2, and a quarter note on A2. The seventh measure has a quarter note on G2, a quarter note on F2, and a quarter note on E2. The eighth measure contains a quarter note on D2, a quarter note on C2, and a quarter note on B1. The system ends with a double bar line.



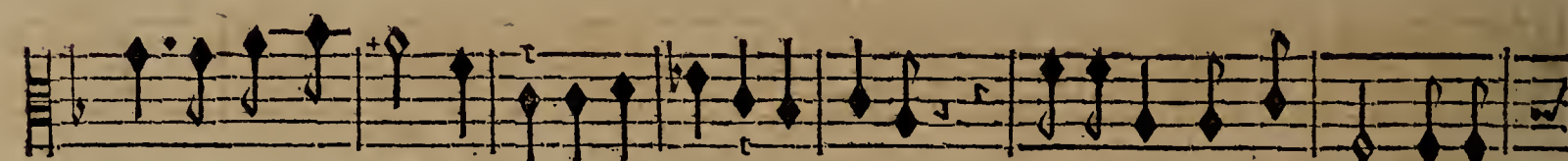
BASSE-CONTINUE.



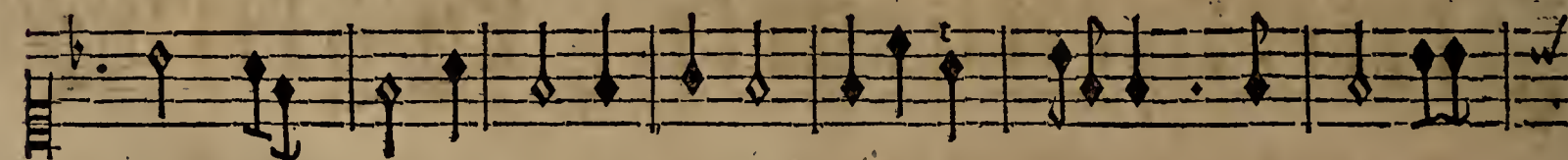
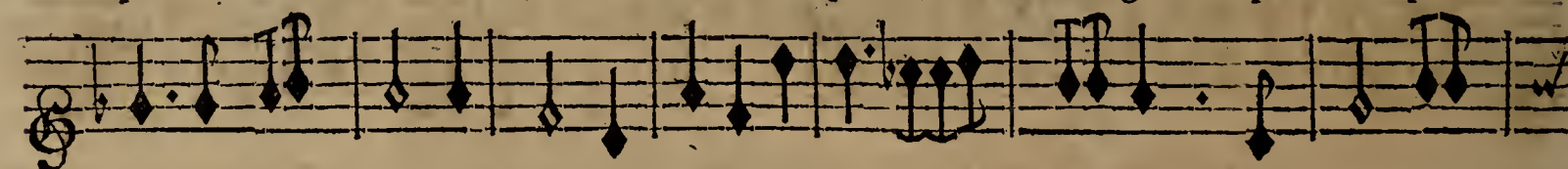
Echo, Vous qui dans ces deserts Me montrez une pitié vaine, Au lieu de



BASSE-CONTINUE.



perdre dans les airs Le triste recit de ma peine, Par ces gouffres profonds pene-

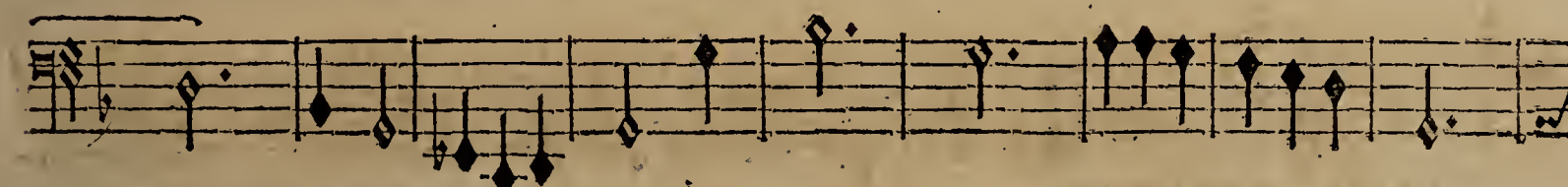
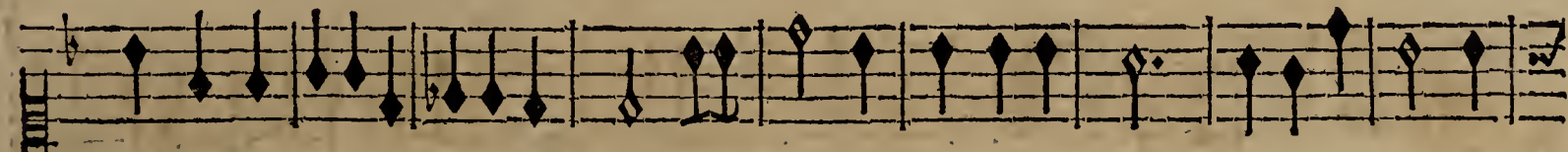


BASSE-CONTINUE.



trez aux Enfers.

Que le fier Pluton s'attendrisse, en écoutant ma



BASSE CONTINUE.



languissante voix Gémir, gémir & redire cent fois, Je vous perds pour ja-



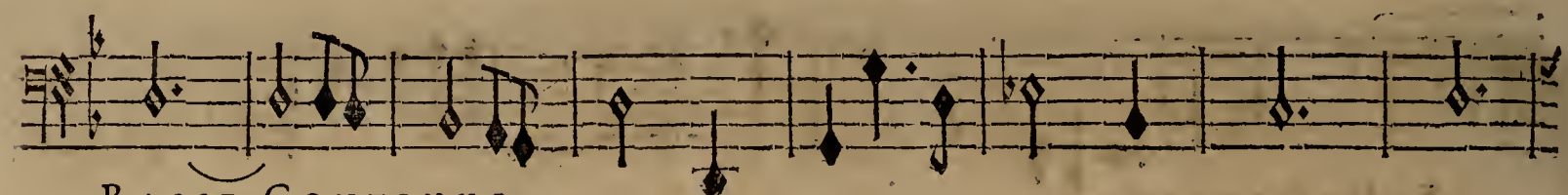
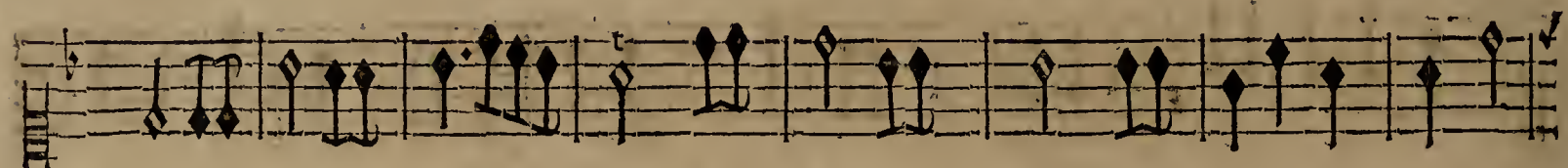
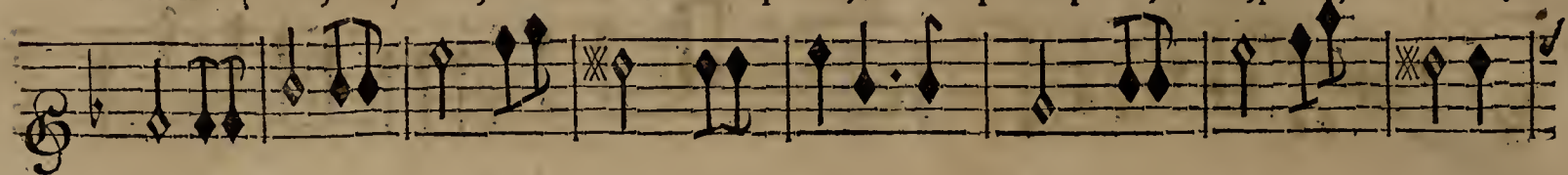
BASSE CONTINUE.

Dd



mais Eurydice, Eurydice,

Je vous perds, Je vous perds pour jamais, pour jamais Eury-

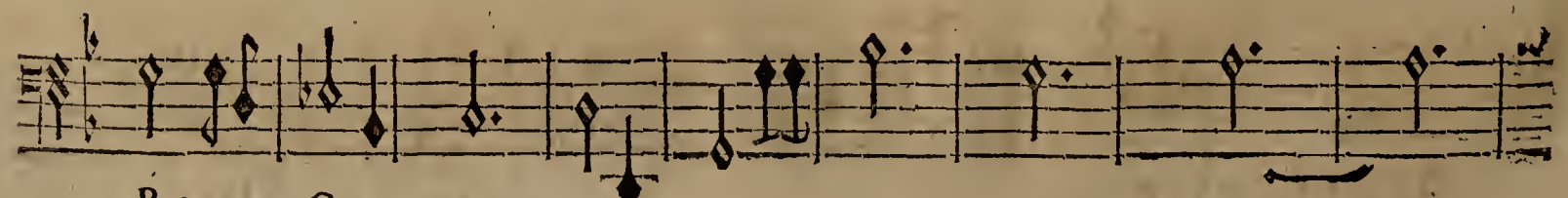
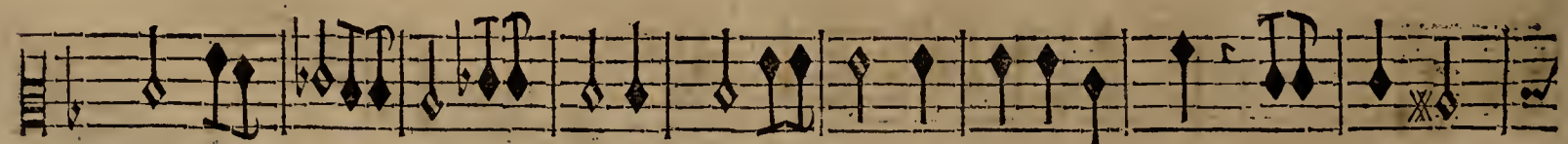
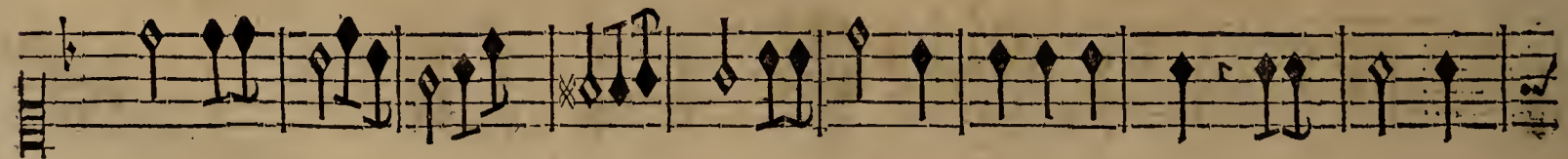
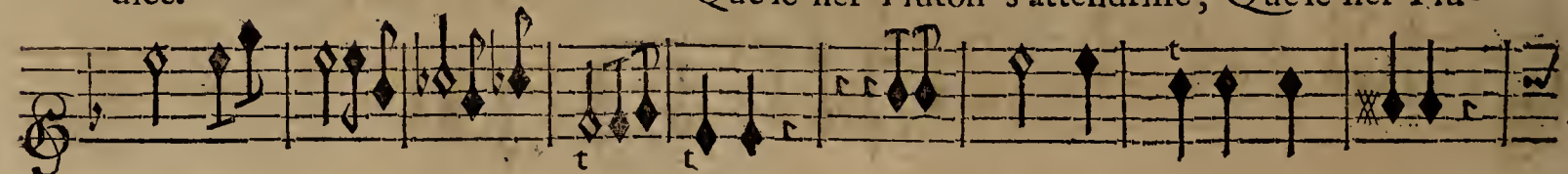


BASSE-CONTINUE,

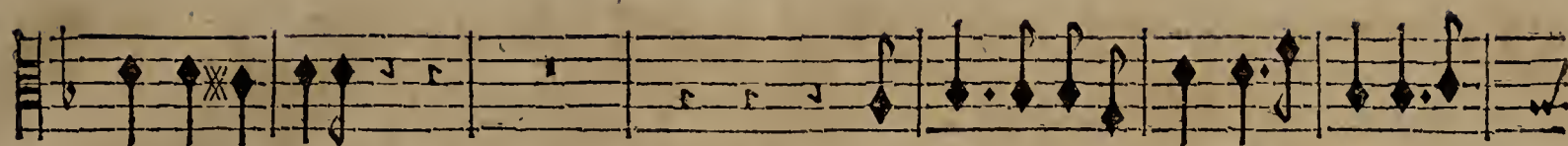


dice.

Que le fier Pluton s'attendrisse, Que le fier Plu-

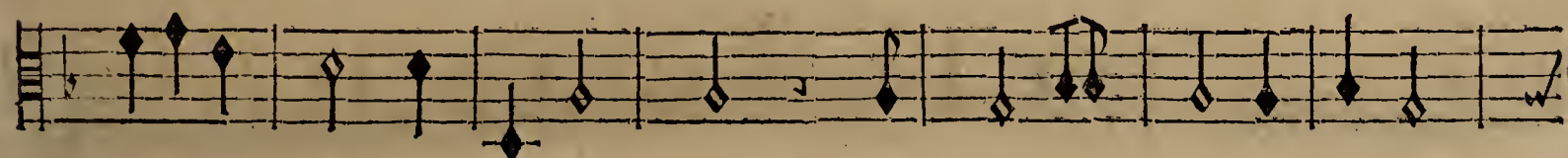
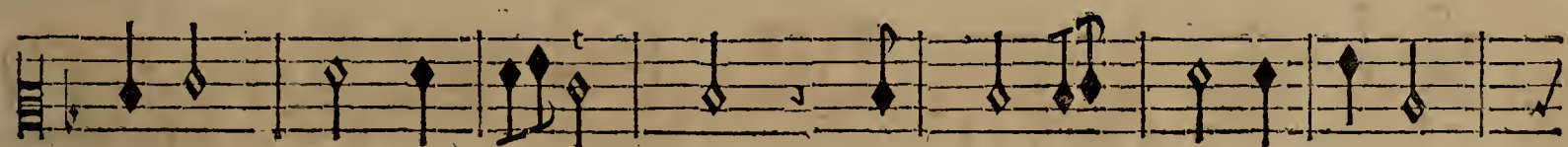
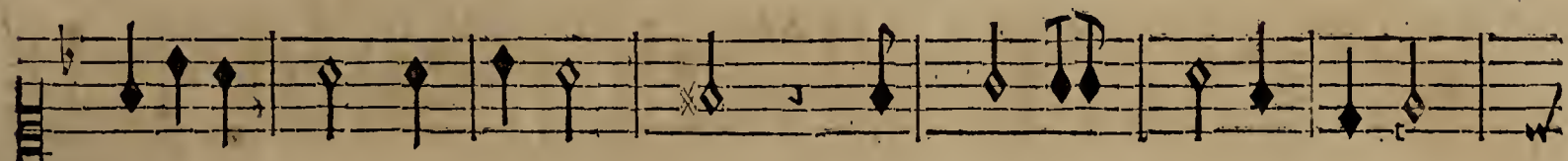
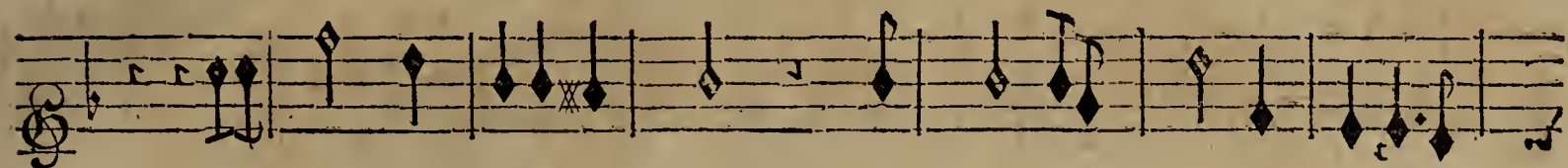


BASSE-CONTINUE.



ton s'attendrisse.

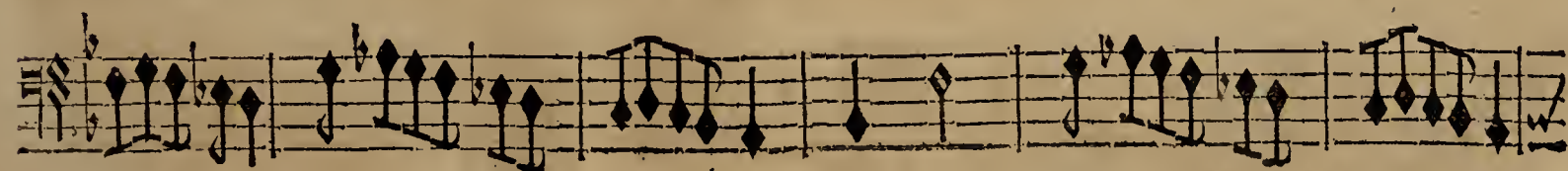
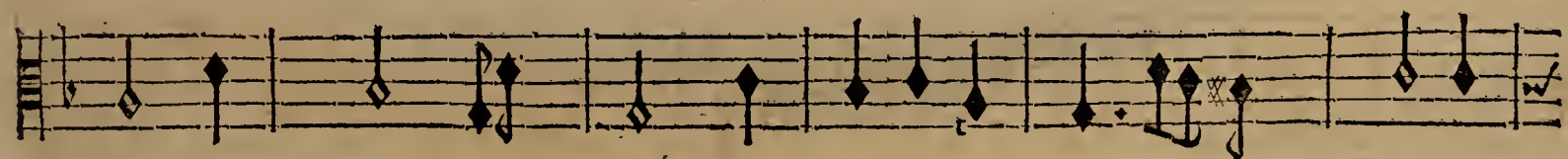
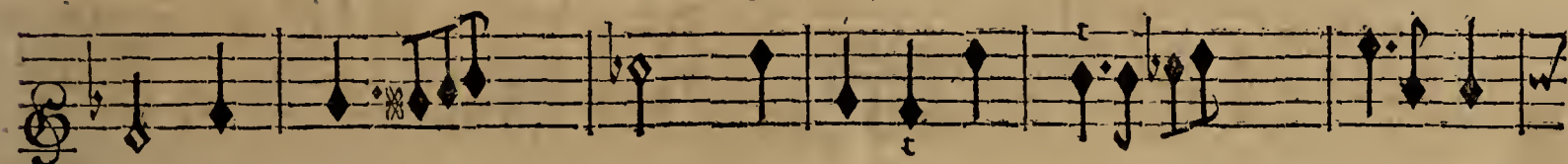
Des Antres & des Bois les cruels habi-



BASSE-CONTINUE.

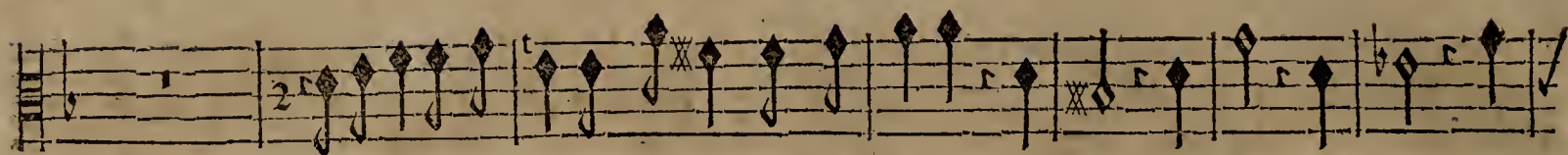


rans Eux mesmes sont touchez des peines que je sens.



BASSE-CONTINUE.

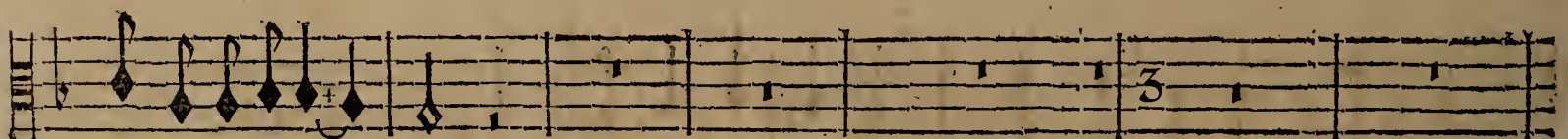
Dd ij



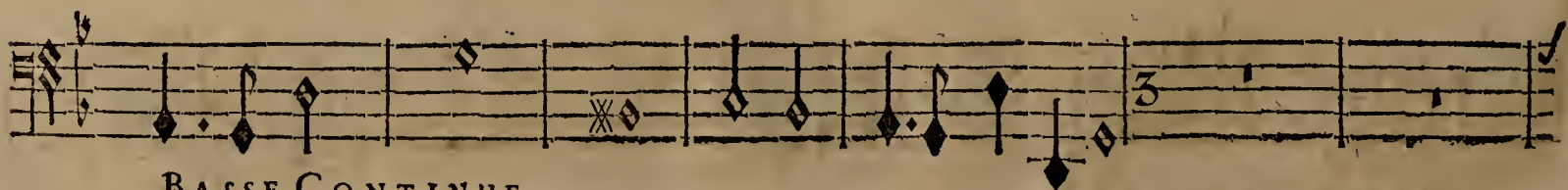
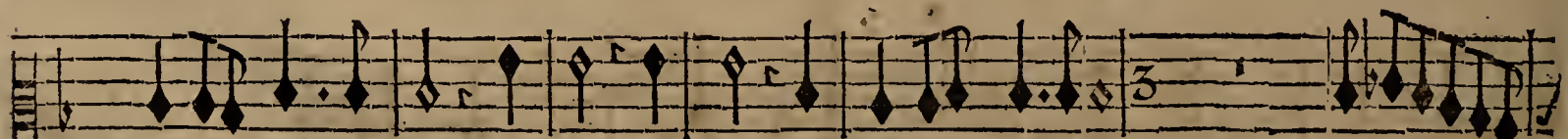
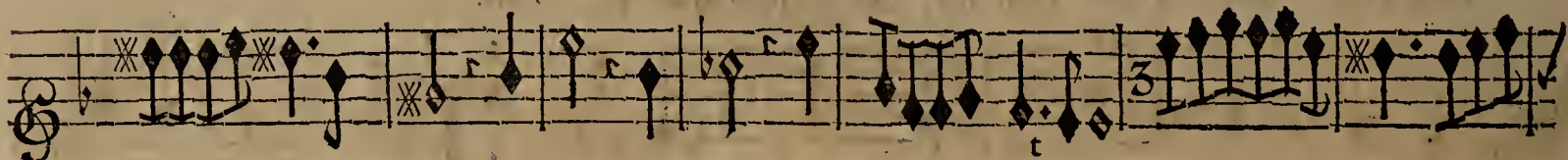
Eurydice faisoit le bonheur de ma vie, Deux fois, hélas ! Deux fois la



BASSE-CONTINUE.



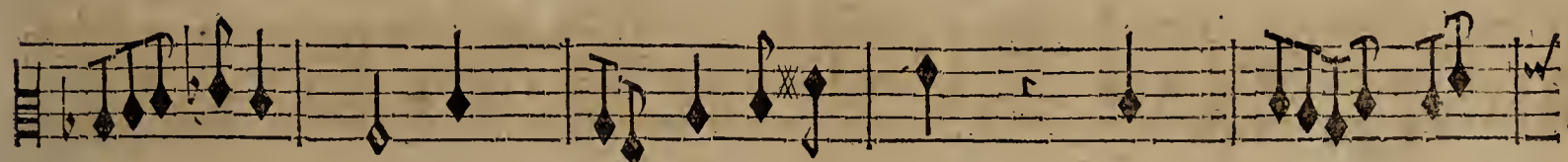
mort me la ravi- e.



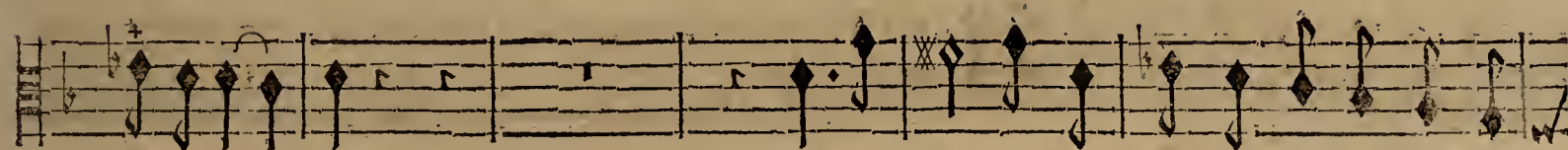
BASSE-CONTINUE.



Eh! que fert à me consoler Que ces Rochers pour moy se couvrent

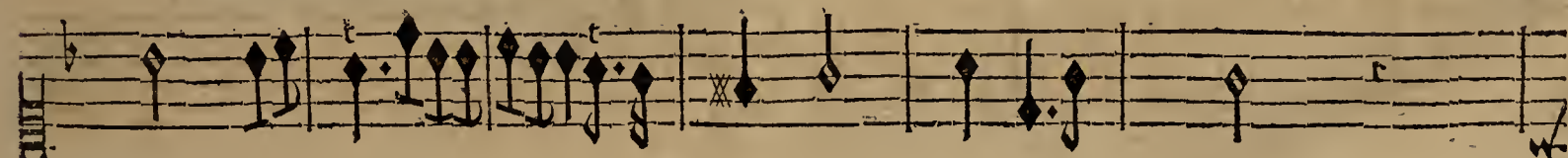


BASSE-CONTINUE.



de verdu- re?

Clairs ruisseaux, que ces lieux n'ont jamais veû cou-



BASSE-CONTINUE.

ler., Cessez vostre naissant murmure, Miracles de ma

This system contains six staves. The first staff is a vocal line with lyrics. The following five staves are for a lute, with various rhythmic and melodic patterns. The key signature has one flat (B-flat).

BASSE-CONTINUE.

voix, Maintenant superflus vous ne me plaisez plus.

This system contains six staves. The first staff is a vocal line with lyrics. The following five staves are for a lute, continuing the musical theme. The key signature has one flat (B-flat).

BASSE CONTINUE.

ACTE TROISIEME.

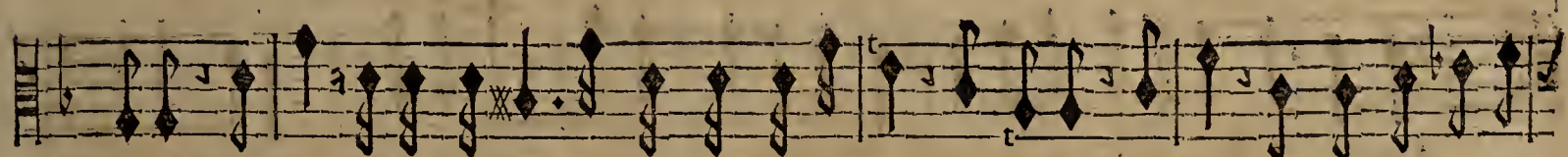
215



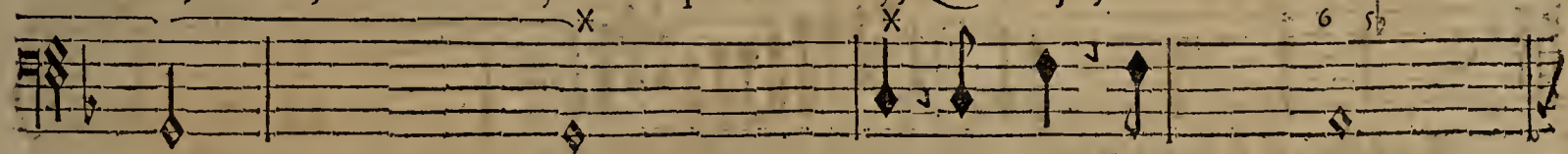
Loin de moy ces lauriers d'une gloire sterile, Vain instrument d'un art deormais inu-



BASSE-CONTINUE.



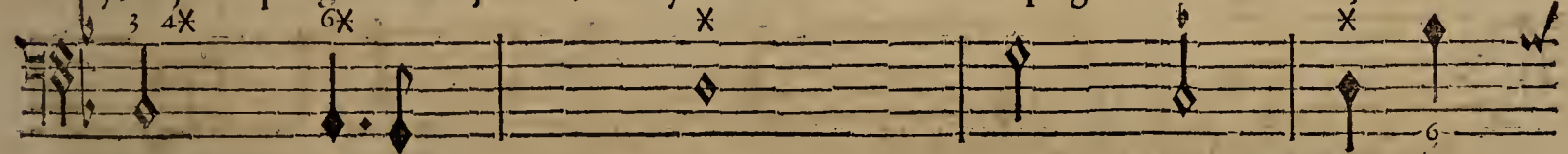
tile, Allez, où rendez-moy le bien qu'on m'a ravy, Que dis-je, hélas! Vous m'avez bien fer-



BASSE-CONTINUE.



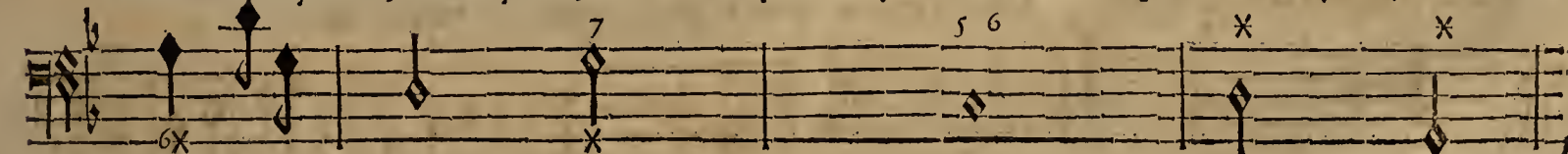
vy, Et je me plaignois sans justice, Mes yeux seuls m'ot causé le pl^e grâd des malheurs, Ils m'ot cou-



BASSE-CONTINUE.



té mon Eurydice, Mes yeux, mes tristes yeux noyez-vo^s dans les pleurs, Mes yeux, mes tristes



BASSE-CONTINUE.



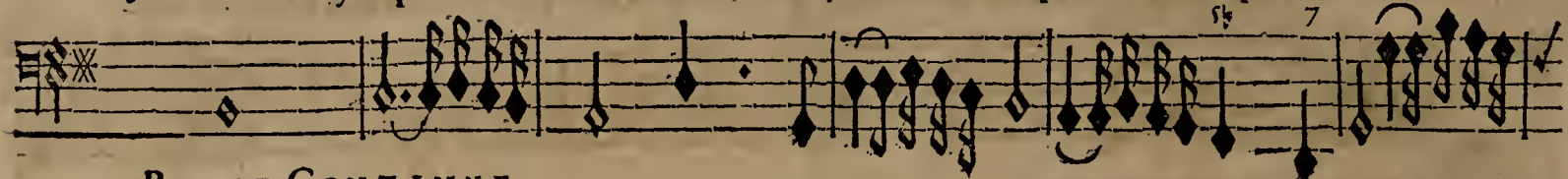
yeux noyez-vous dans les pleurs. Je ne la verray plus



BASSE-CONTINUE.



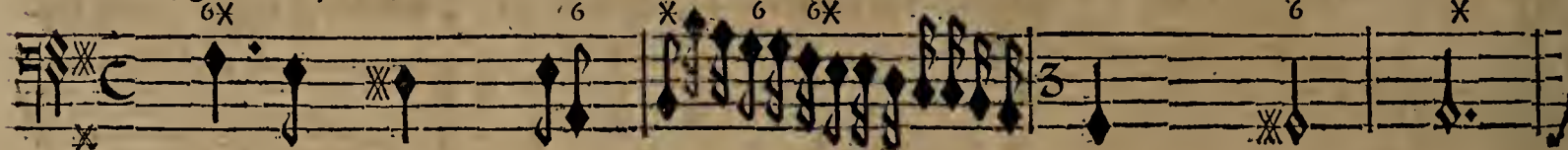
Je ne la verray plus ! ô tourment effroyable ! Nul espoir ne vient plus s'offrir ,



BASSE-CONTINUE.



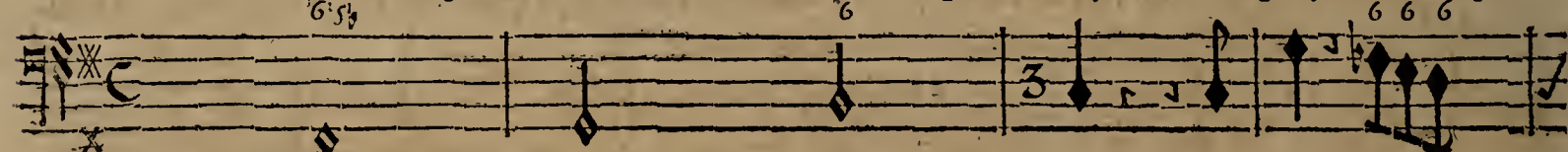
Tygres, Lyons, venez me secourir, Déchirez, devo- rez un Amant misérable, He-



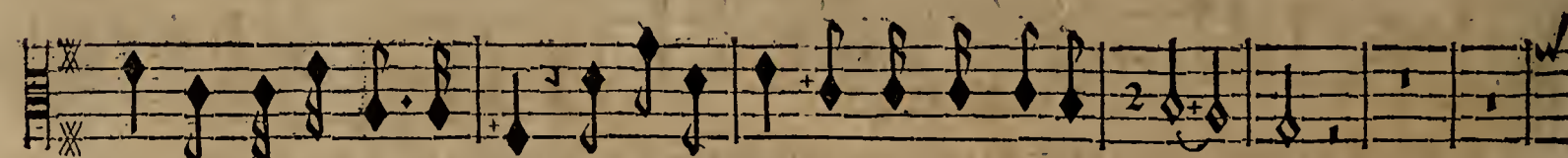
BASSE-CONTINUE.



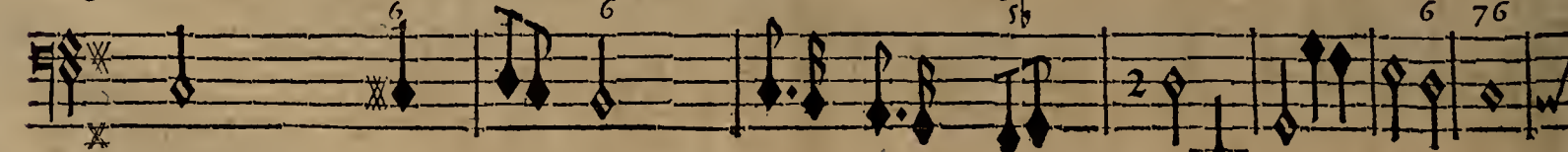
las ! en me faisant périr, vous me rendrez à ce que j'ayme, He quoy ? vous m'épar-



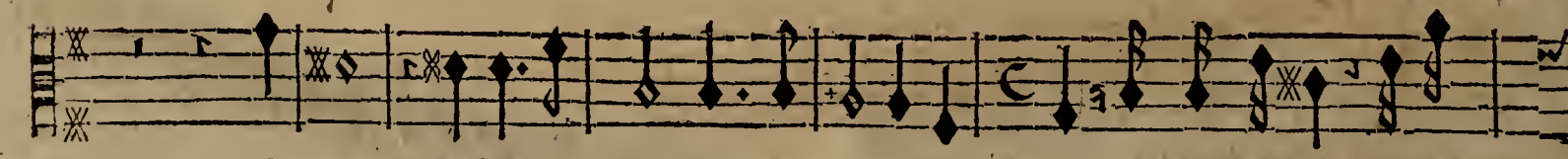
BASSE-CONTINUE.



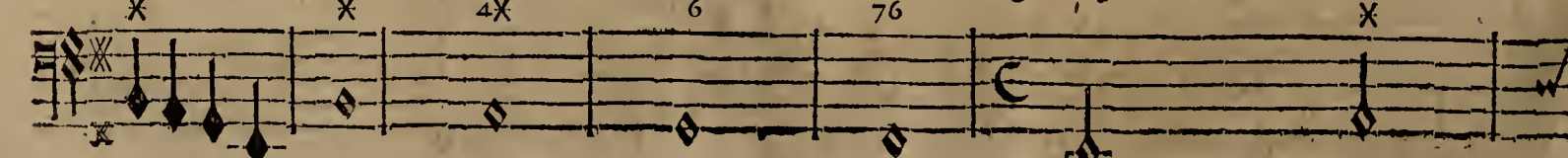
gnez ? vous me laissez souffrir, Cruels encor dans vostre pitié mes- me.



BASSE-CONTINUE.



O mort ! ô douce mort ! viens finir mes re- grets ; J'entens du bruit, on s'a-



BASSE-CONTINUE.



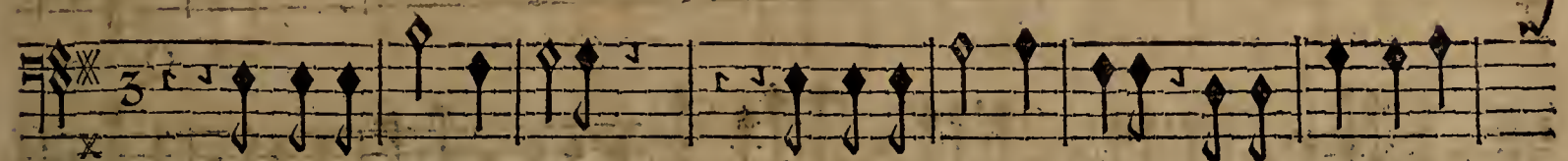
vance, Où pourrai-je de formais fuir des Mortels l'odieuse pre- sen- ce.



BASSE-CONTINUE.

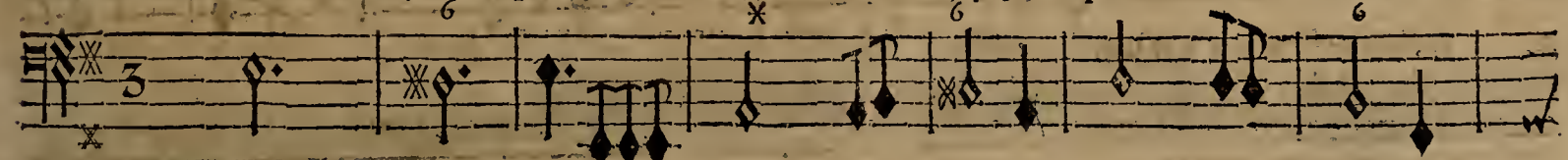
SCENE V.

EURIMEDE seul.



Où trouveray-je Orphée?

Où trouveray-je Orphée? on en veut à ses



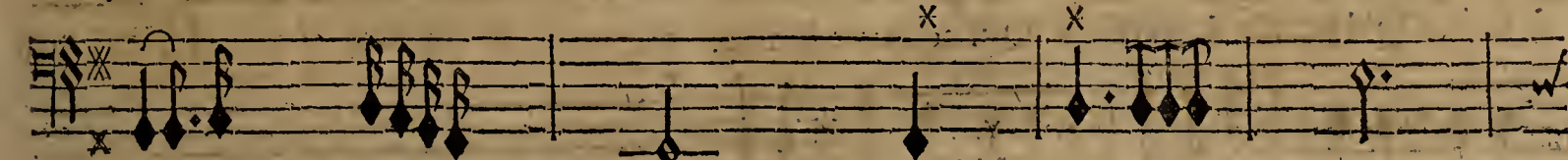
BASSE-CONTINUE.



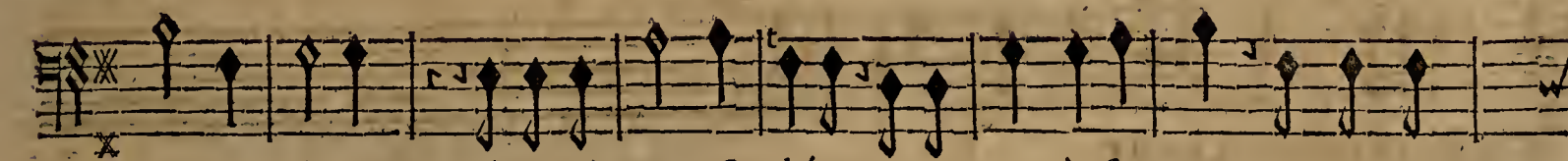
jours: Les Bacchantes en furie

Suivent en ces lieux Orasie.

Où trouve-



BASSE-CONTINUE.

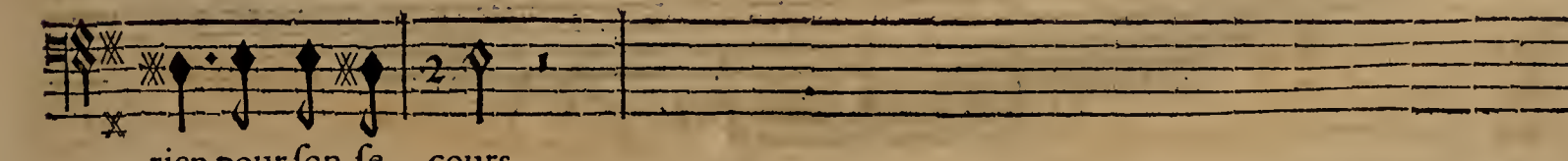


ray-je Orphée?

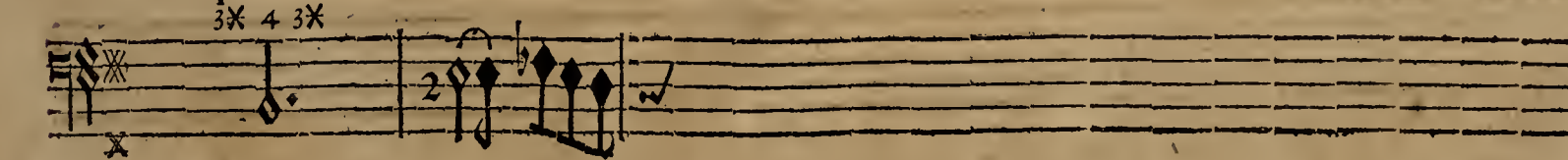
Où trouveray-je Orphée? on en veut à ses jours, ne puis-je



BASSE-CONTINUE.



rien pour son se- cours.



BASSE-CONTINUE.

Ee

SCENE VI.

ORASIE, LA PRESTRESSE, Troupe de Bacchantes.

ORASIE.



Qu'il pe-

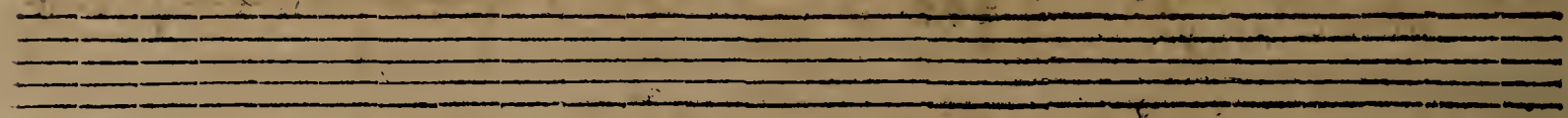
LA PRESTRESSE.



Qu'il pe-



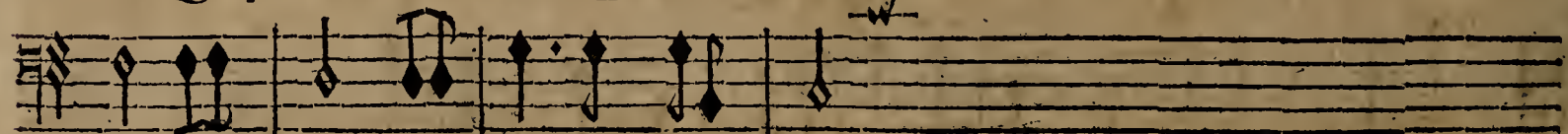
BASSE-CONTINUE.



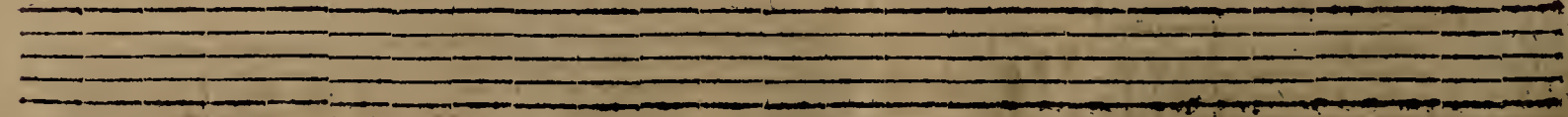
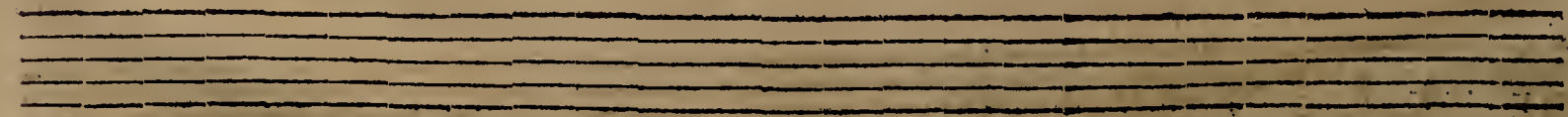
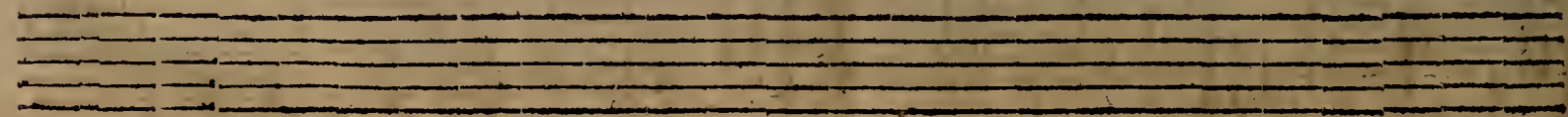
rifle, Qu'il perisse le profane Qui nous condamne.



rifle, Qu'il perisse le profane Qui nous condamne.



BASSE-CONTINUE.



CHOEURS DE BACCHANTES.



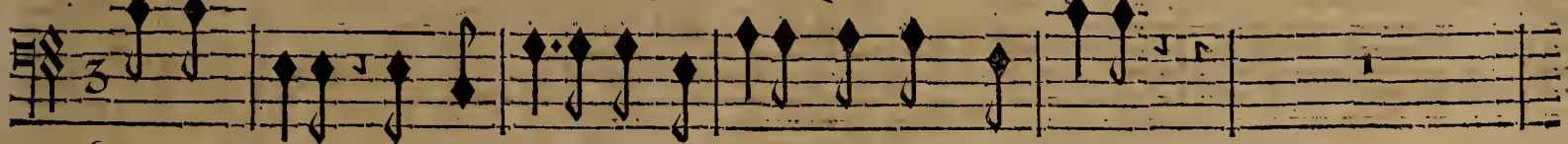
QU'il perisse, QU'il perisse le profane Qui nous condamne.



QU'il perisse, QU'il perisse le profane Qui nous condamne.



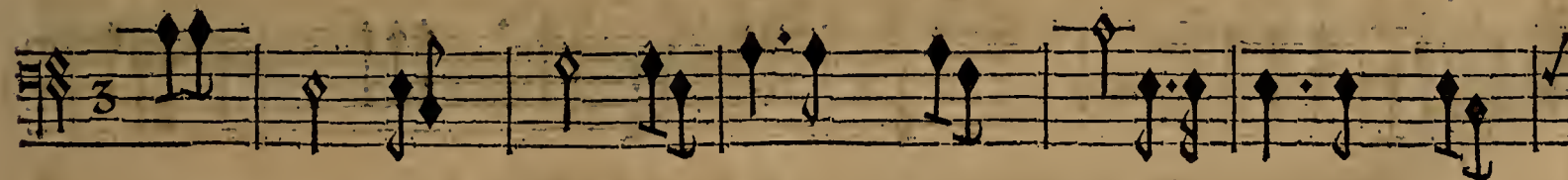
QU'il perisse, QU'il perisse le profane Qui nous condamne.



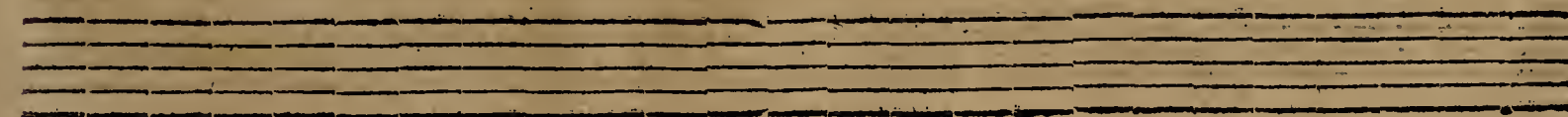
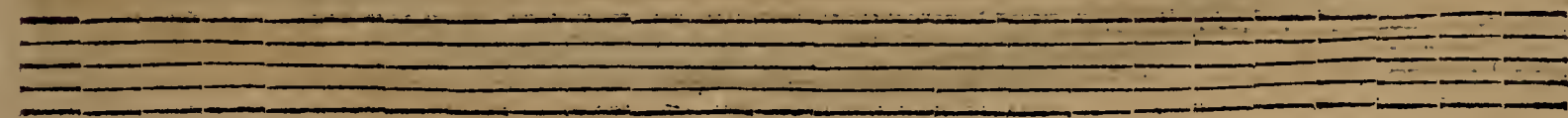
QU'il perisse, QU'il perisse le profane Qui nous condamne.

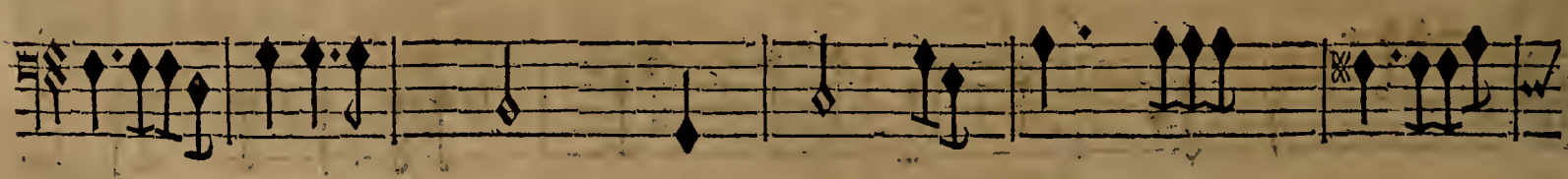
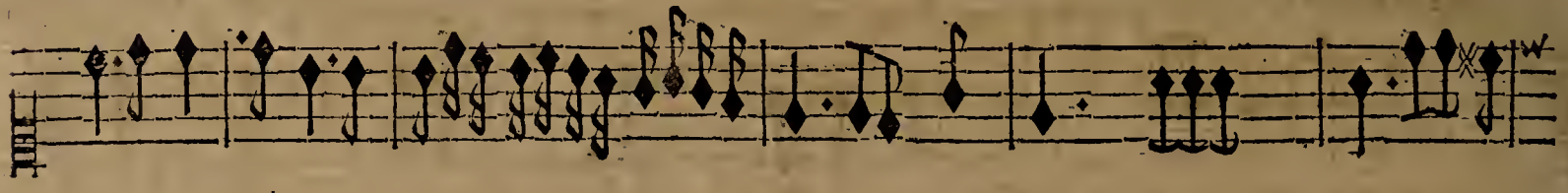
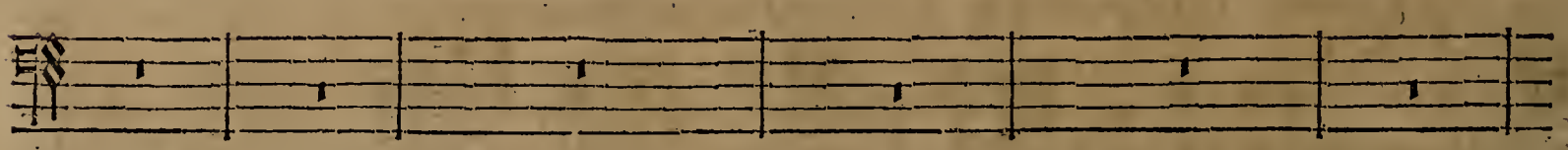
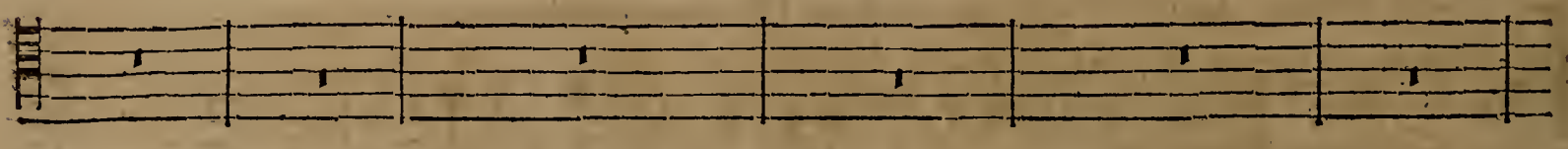
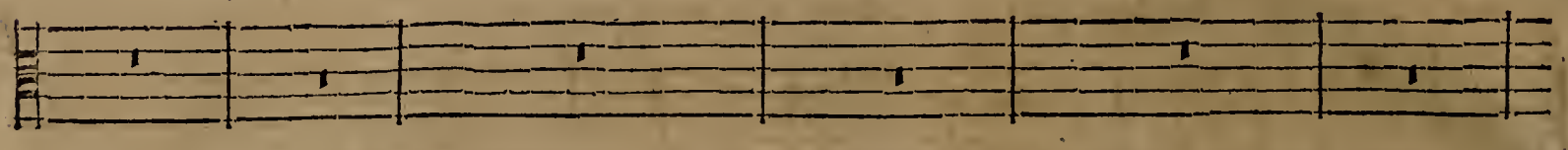


VIOLONS,



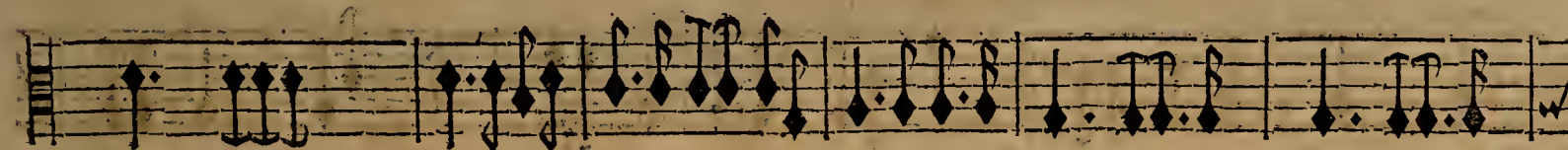
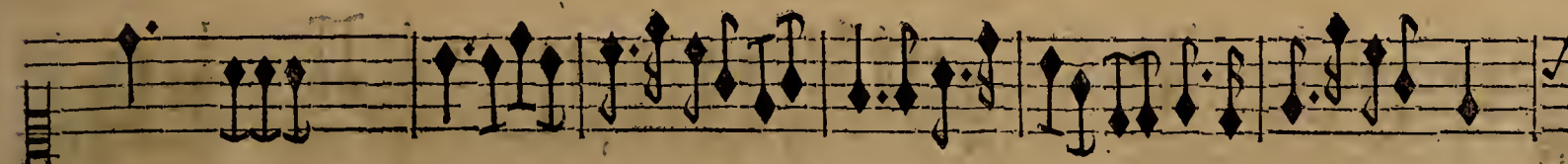
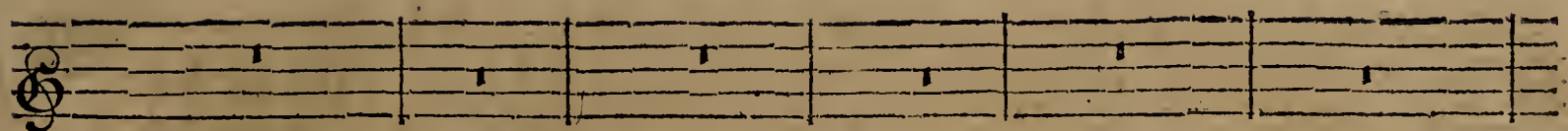
BASSE-CONTINUE.



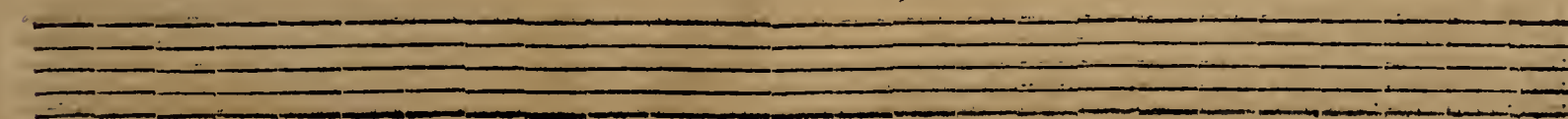


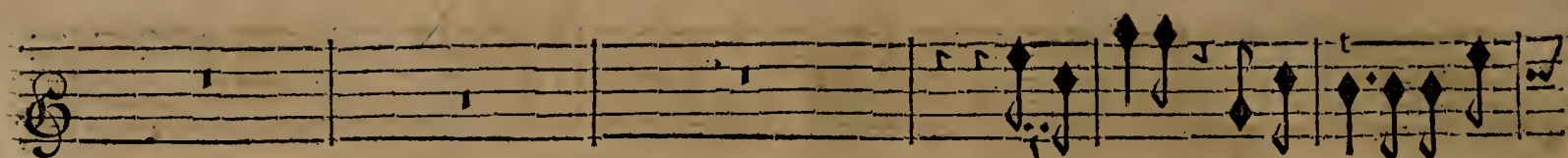
BASSE CONTINUE.





BASSE-CONTINUE.





Qu'il perisse, Qu'il perisse le pro-



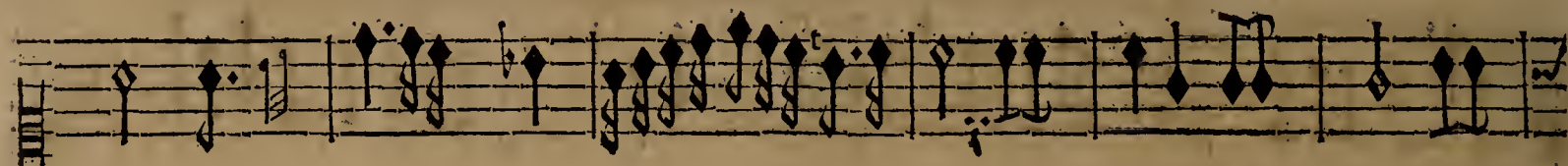
Qu'il perisse, Qu'il perisse le pro-



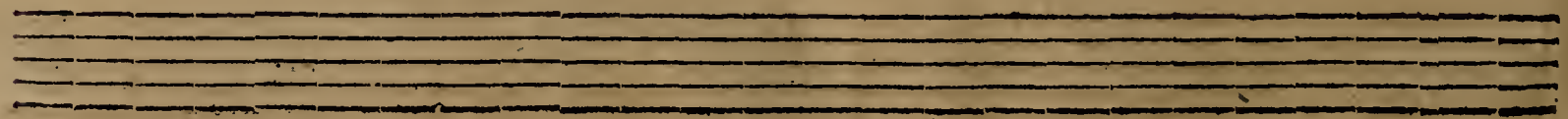
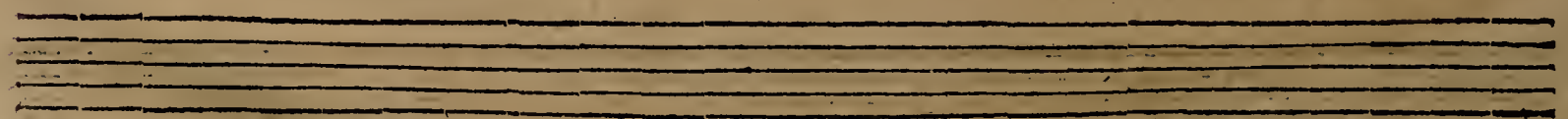
Qu'il perisse, Qu'il perisse le pro-



Qu'il perisse, Qu'il perisse le pro-



BASSE-CONTINUE.





fane Qui nous condamne Et qui méprise tes vertus, Bacchus, Bacchus, Bacchus, Qu'il pe-



fane Qui nous condamne Et qui méprise tes vertus, Bacchus, Bacchus, Bacchus, Qu'il pe-



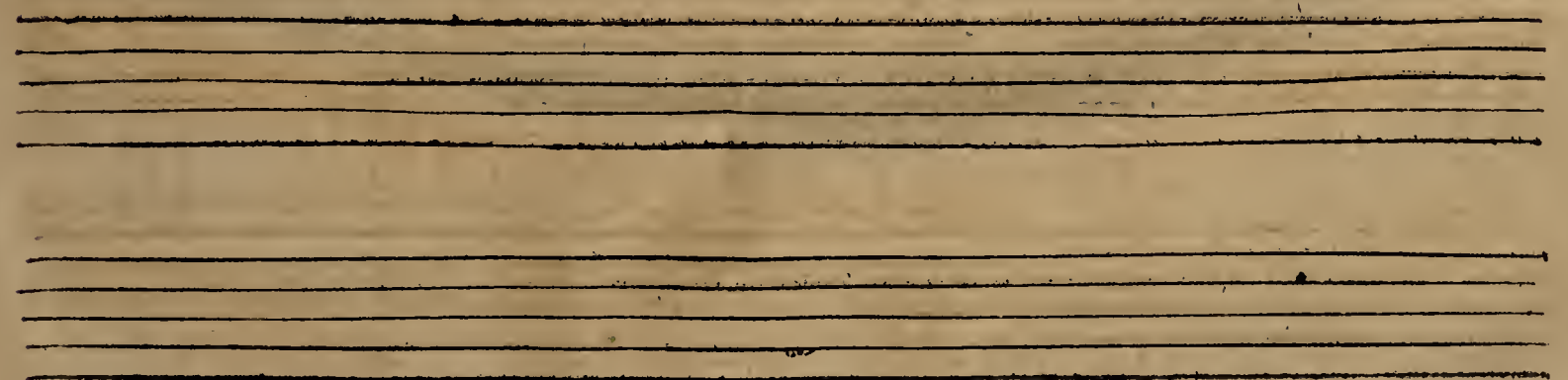
fane Qui nous condamne Et qui méprise tes vertus, Bacchus, Bacchus, Bacchus, Qu'il pe-

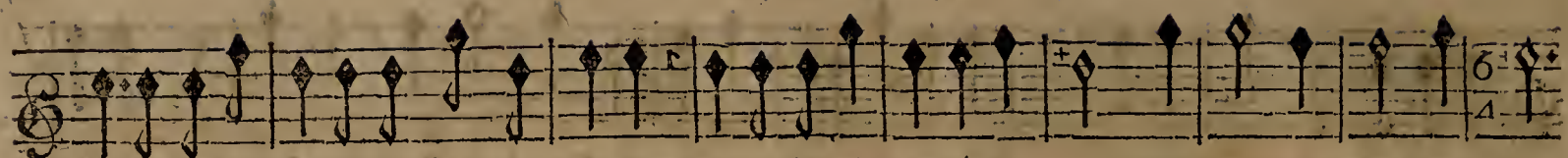


fane Qui nous condamne Et qui méprise tes vertus, Bacchus, Bacchus, Bacchus,

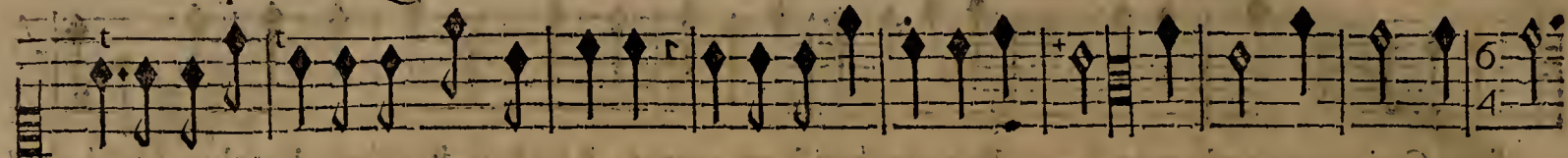


BASSE-CONTINUE.

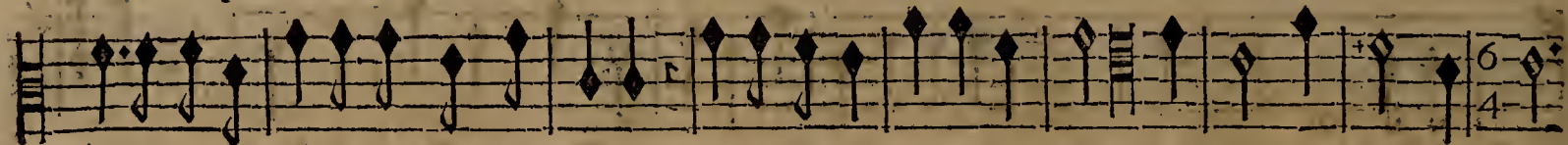




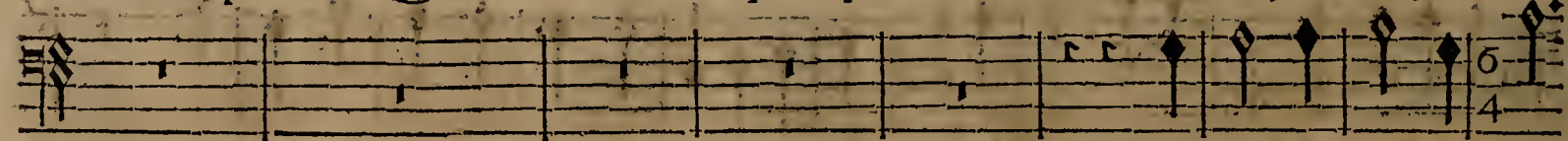
riffe le profane Qui nous condamne Et qui méprise tes vertus, Bacchus, Bacchus, Bacchus.



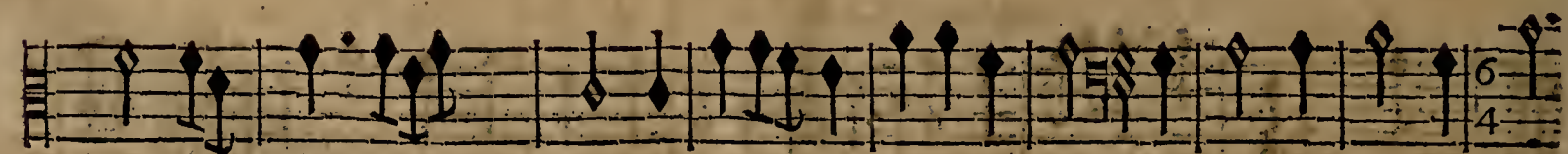
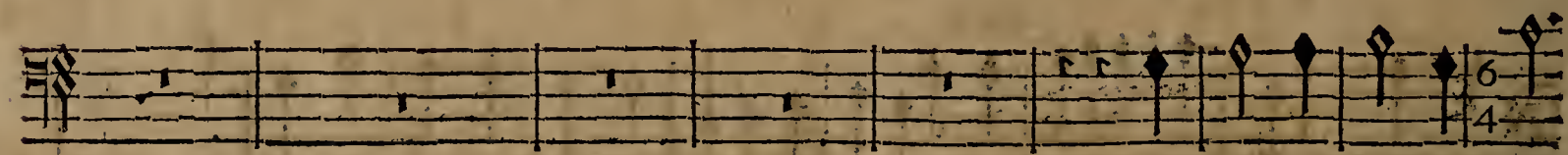
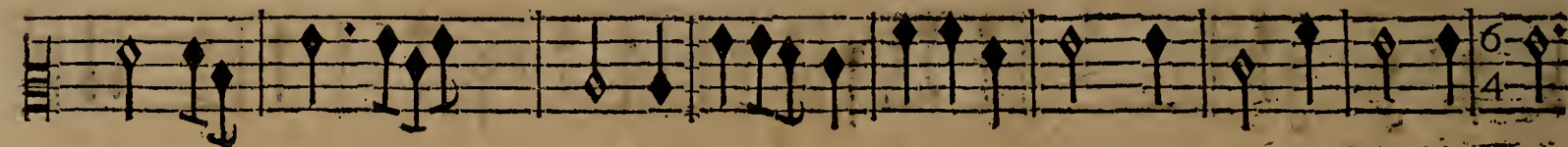
riffe le profane Qui nous condamne Et qui méprise tes vertus, Bacchus, Bacchus, Bacchus.



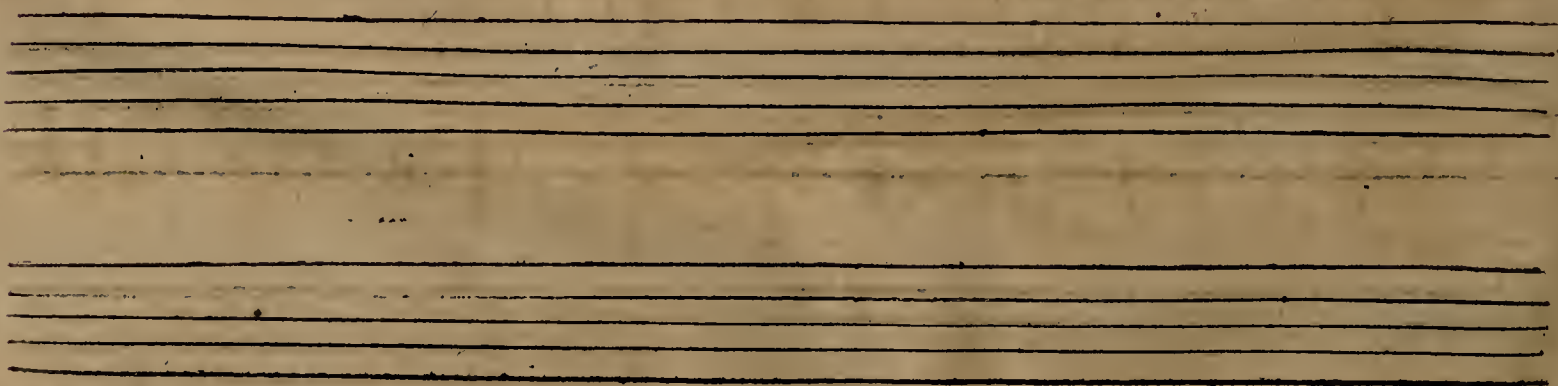
riffe le profane Qui nous condamne Et qui méprise tes vertus, Bacchus, Bacchus, Bacchus.



Bacchus, Bacchus, Bacchus.



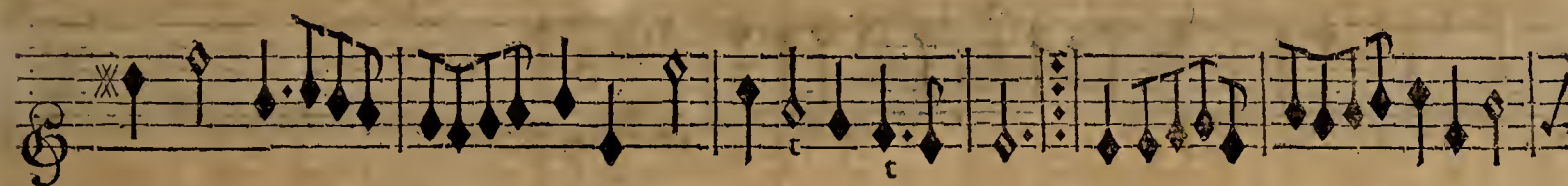
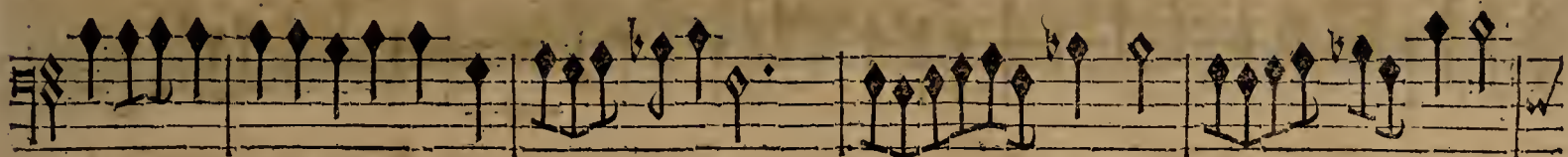
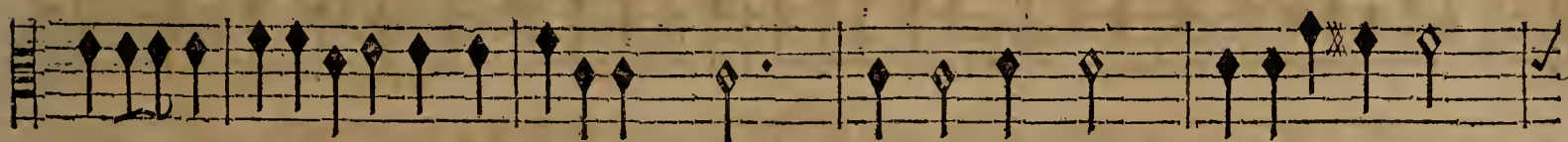
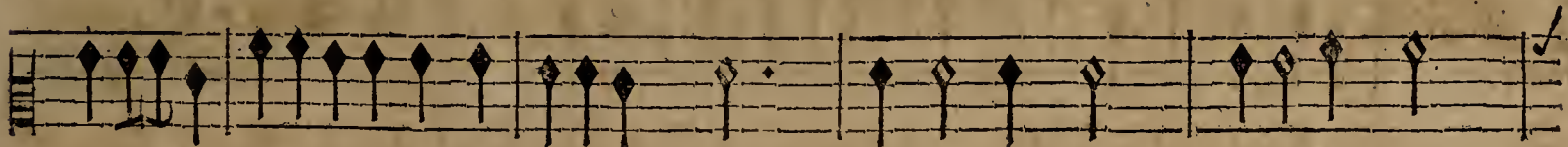
BASSE-CONTINE.

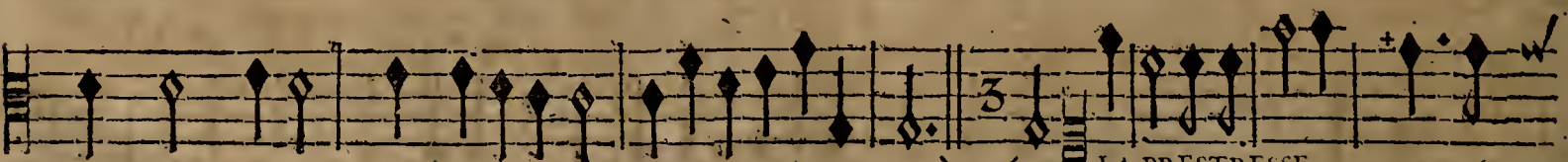
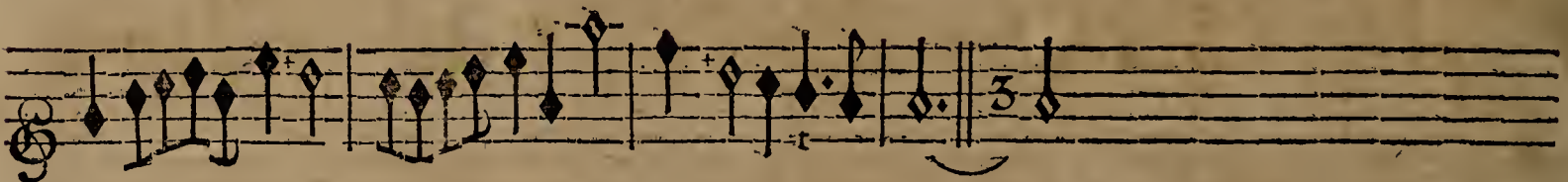
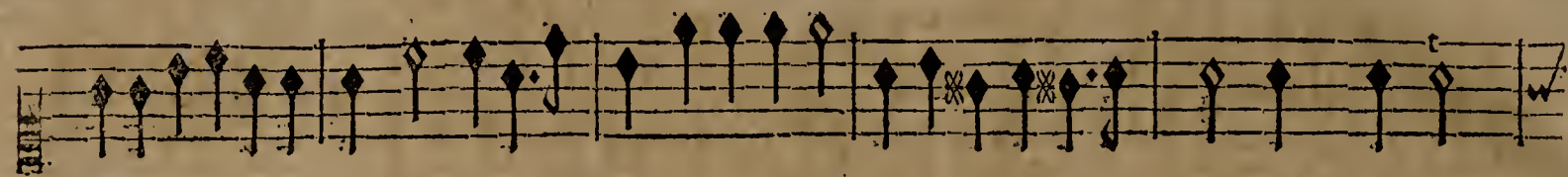
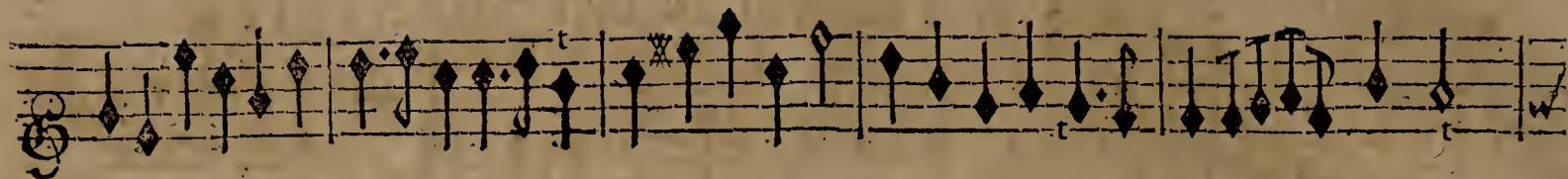


ACTE TROISIESME.

225

PREMIER AIR POUR LES BACCHANTES





LA PRESTRESSE.

O toy, qui réplis nos cœurs De



BASSE-CONTINUE.



tes divines fureurs, Toy, qui toujours nous accompagnes Sur ces montagnes.



BASSE-CONTINUE.

CHOEUR.

O Fils puissant Du Dieu tonnant, Lance, lance sur le coupable Le Thirfe redou-

O Fils puissant Du Dieu tonnant, Lance, lance sur le coupable Le Thirfe redou-

O Fils puissant Du Dieu tonnant, Lance, lance sur le coupable Le Thirfe redou-

O Fils puissant Du Dieu tonnant, Lance, lance sur le coupable Le Thirfe redou-

BASSE-CONTINUE.

table. Lance sur le coupable, Lance, Lance sur le cou-

table. Lance, Lance sur le cou- pable, Lance sur le cou-

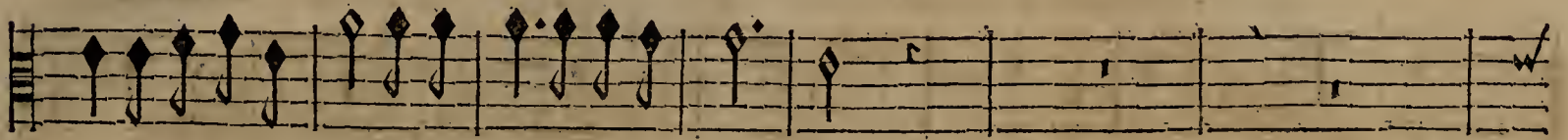
table. Lance, Lance sur le cou- pable, Lance,

table. Lance, lance sur le cou- pable, Lance,

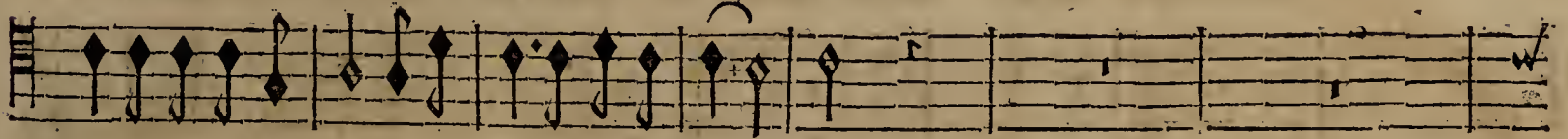
BASSE-CONTINUE.



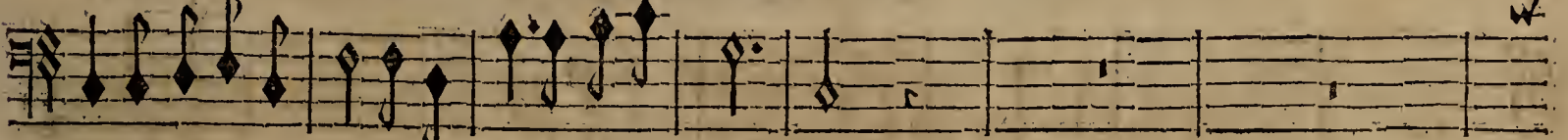
pable, Sur le coupable le Thirfe redouta- ble.



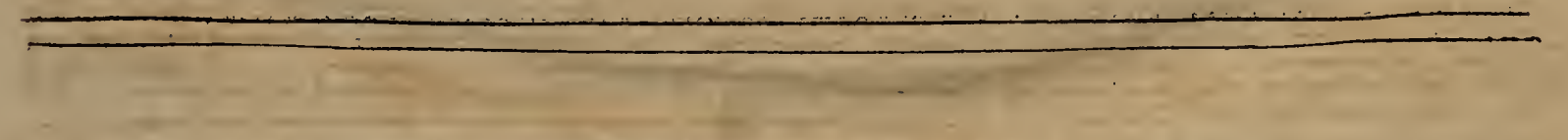
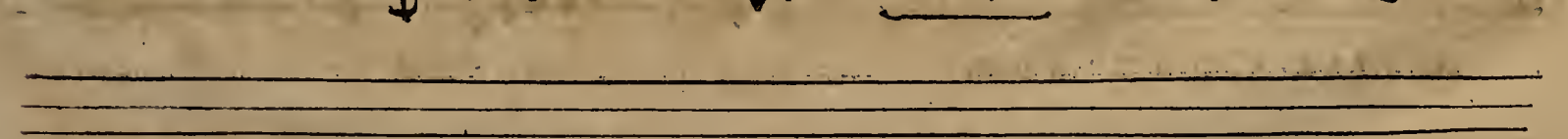
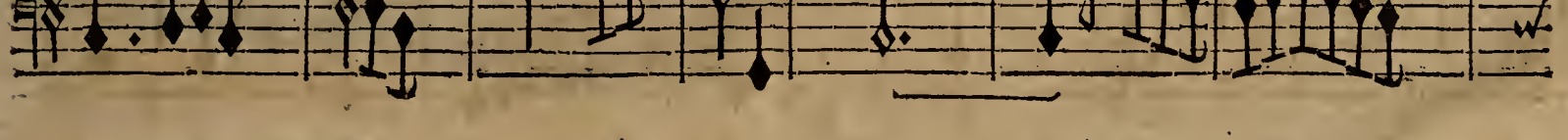
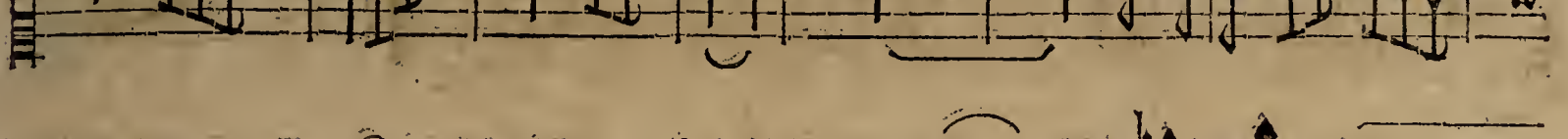
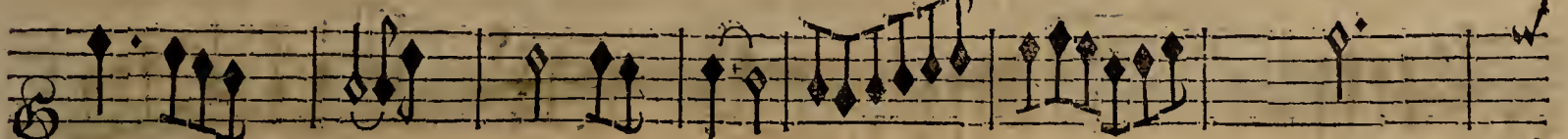
pable, sur le coupable le Thirfe redouta- ble.

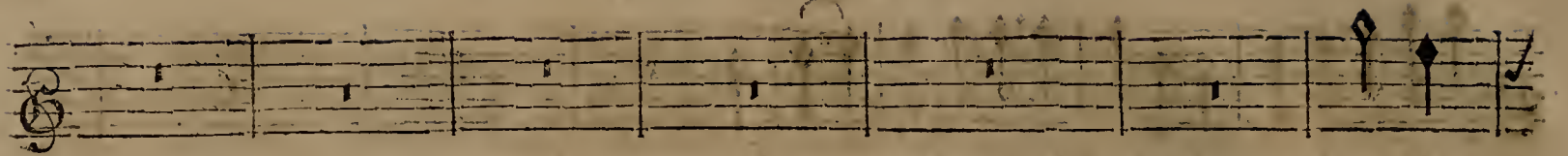


Lance sur le coupable Le Thirfe redouta- ble.

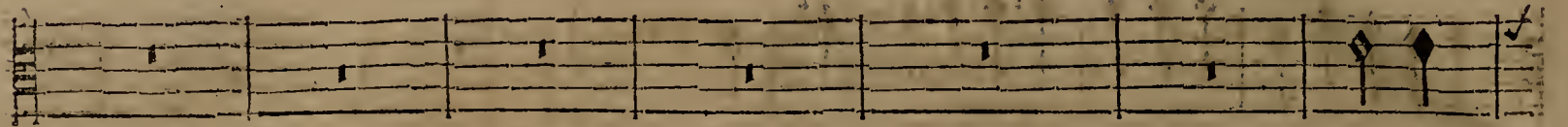


Lance sur le coupable Le Thirfe redouta- ble.

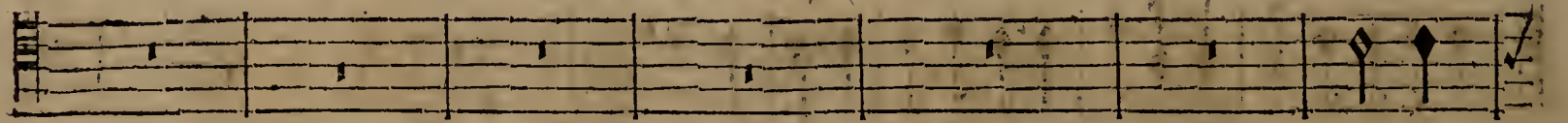




Lance,



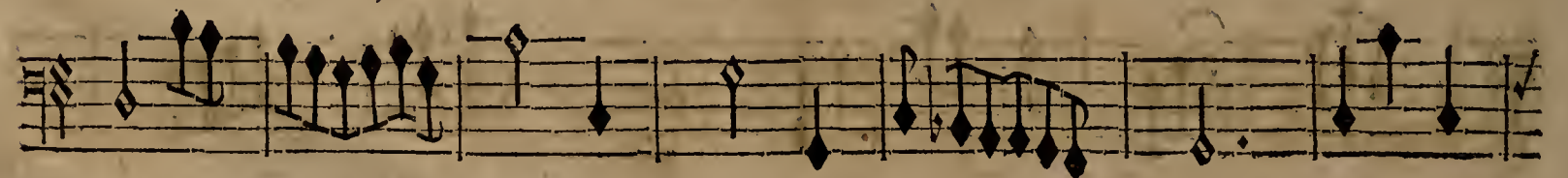
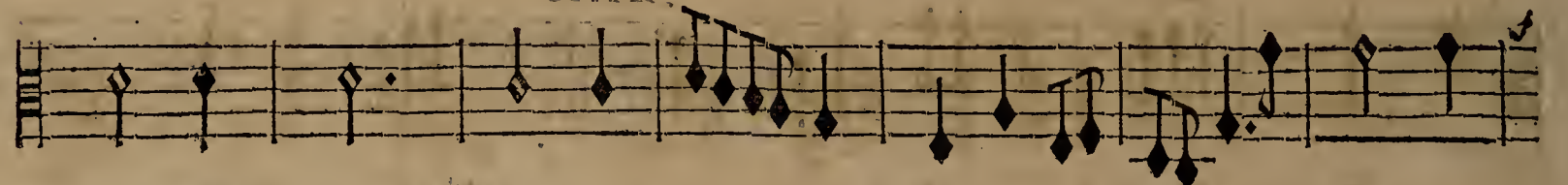
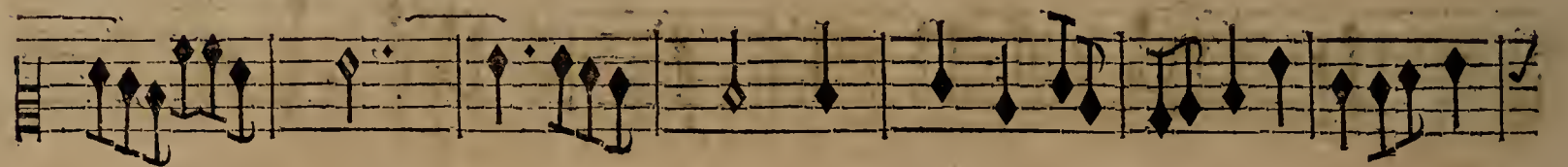
Lance,



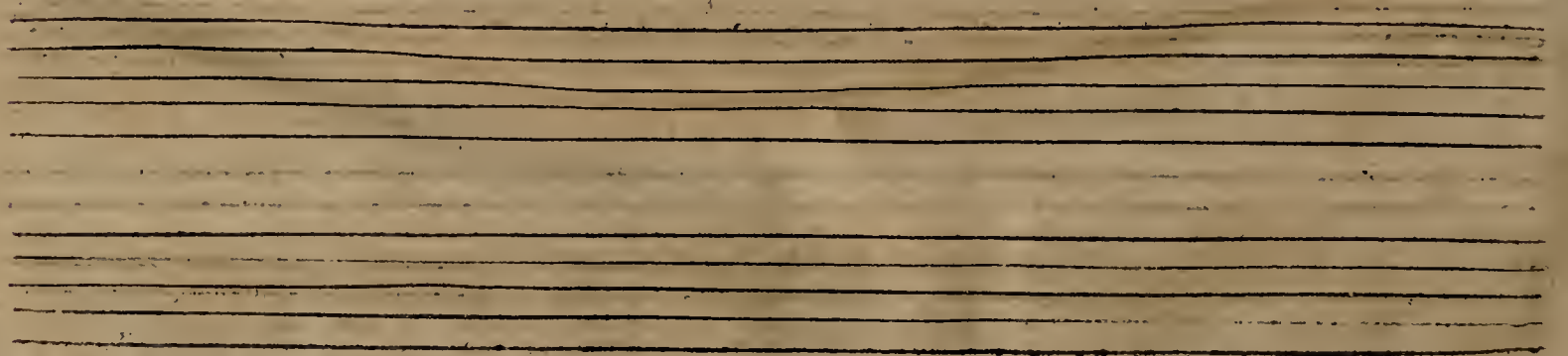
Lance,



Lance,

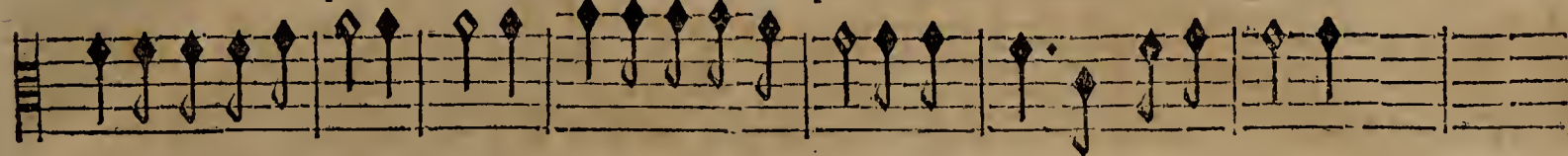


BASSE-CONTINUE.

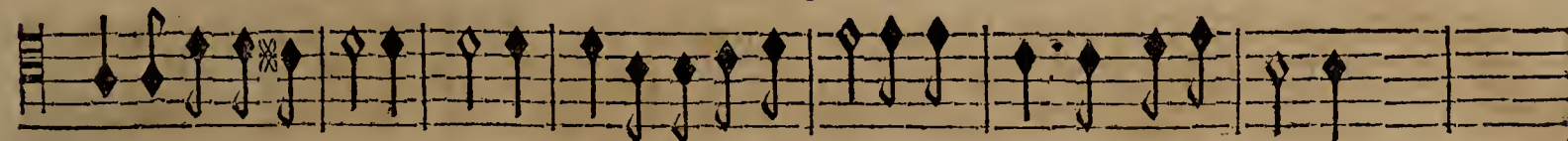




Lance sur le coupable , Lance, Lance sur le coupable Le Thirfe redoutable.



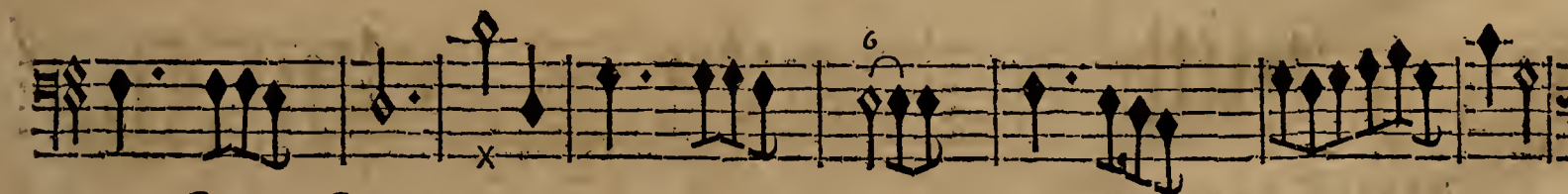
Lancee sur le coupable , Lance, Lance sur le coupable Le Thirfe redoutable.



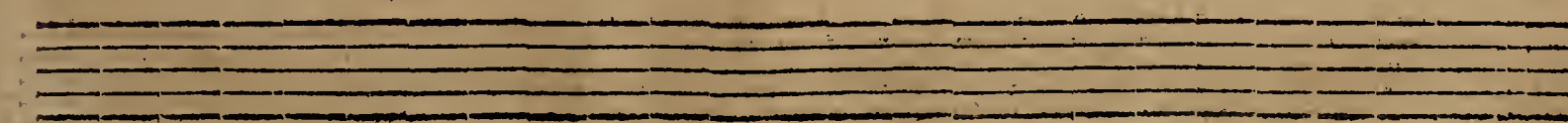
Lance sur le coupable , Lance, Lance sur le coupable Le Thirfe redoutable.

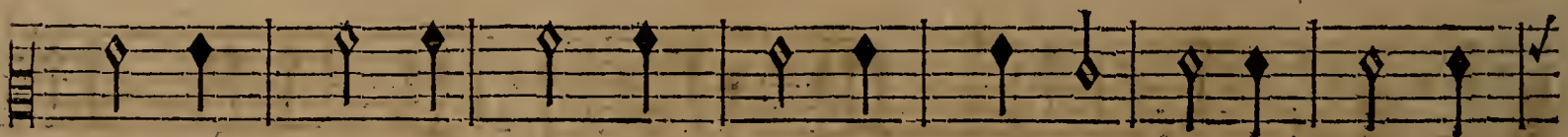
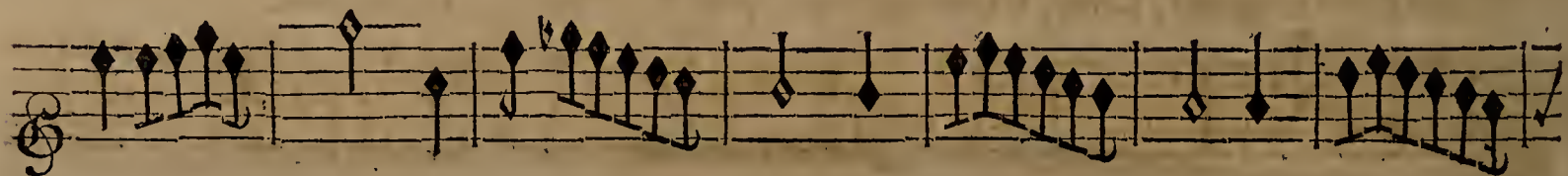
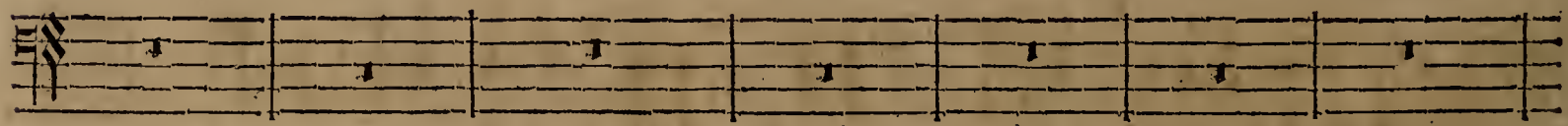
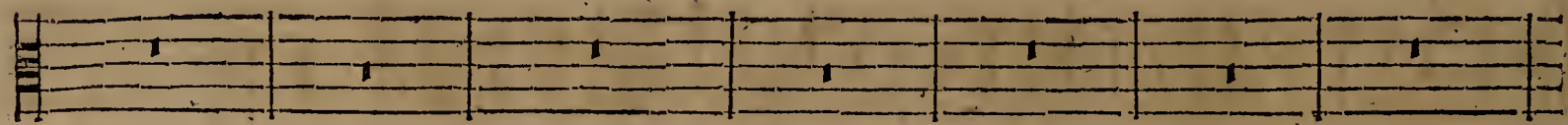
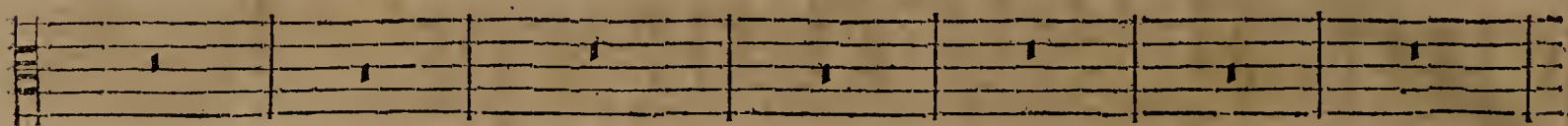


Lance sur le coupable , Lance, Lance sur le coupable Le Thirfe redoutable.

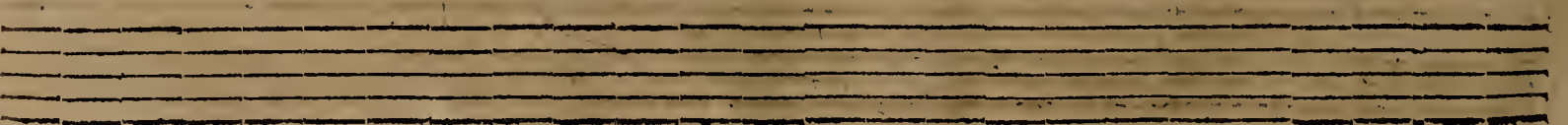


BASSE-CONTINUE.



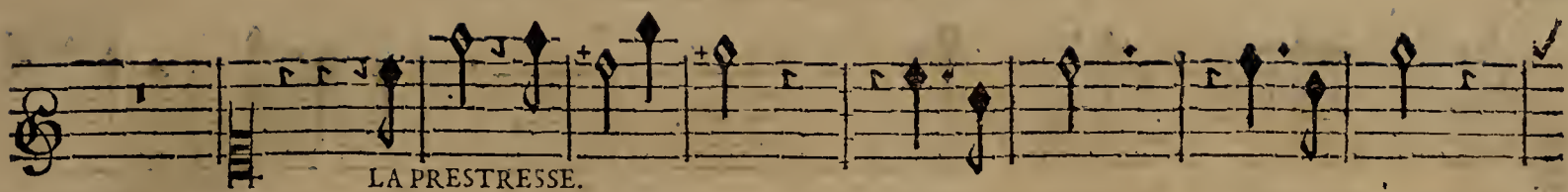


BASSE-CONTINUE.



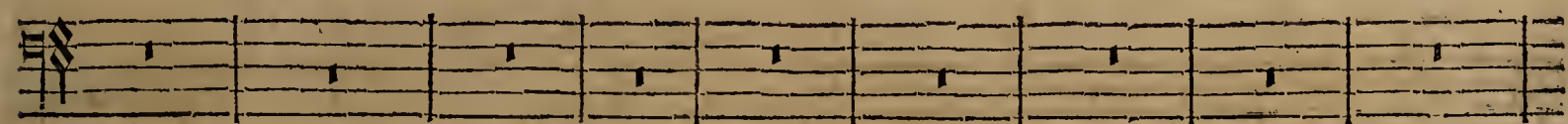
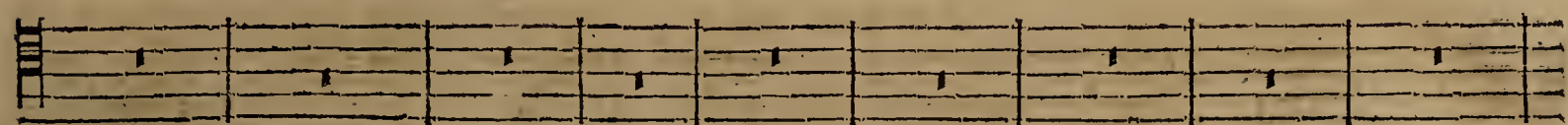
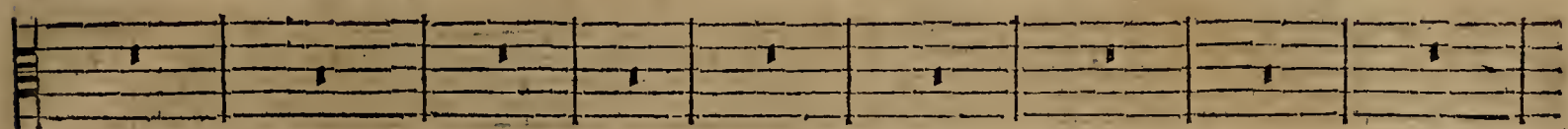
ACTE TROISIEME.

233

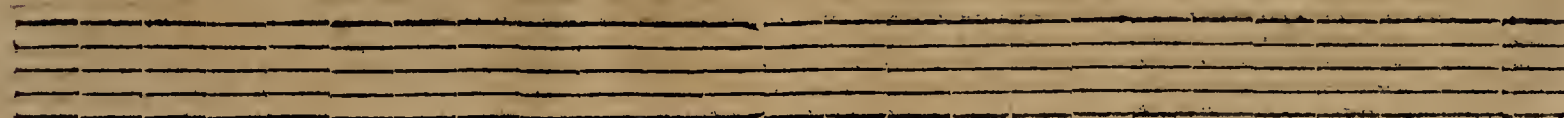


LA PRESTRESSE.

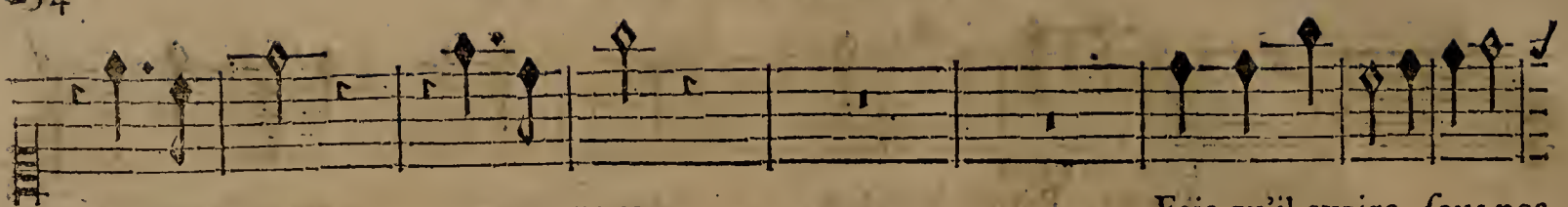
Parois, Parois Bacchus, vange- toy, vange- nous,



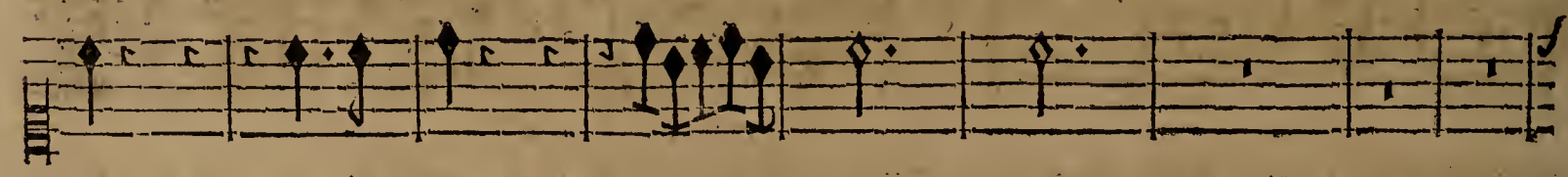
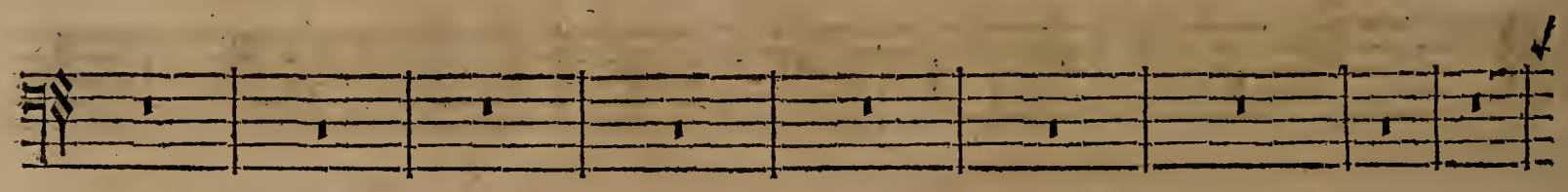
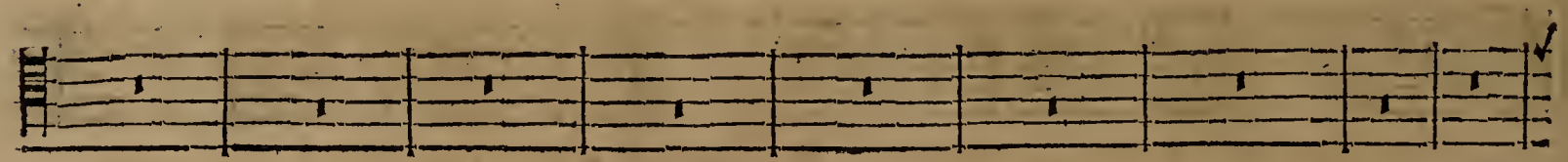
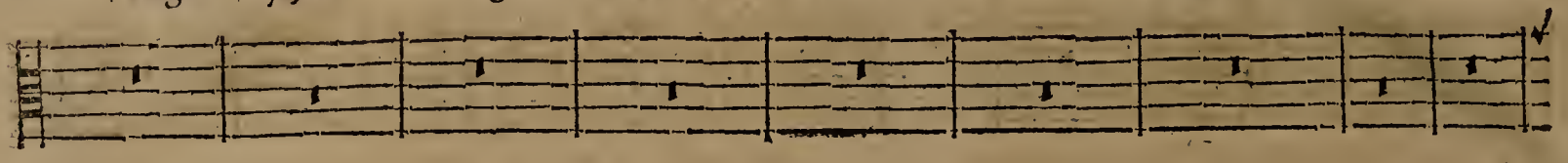
BASSE-CONTINUE.



ORPHEE.

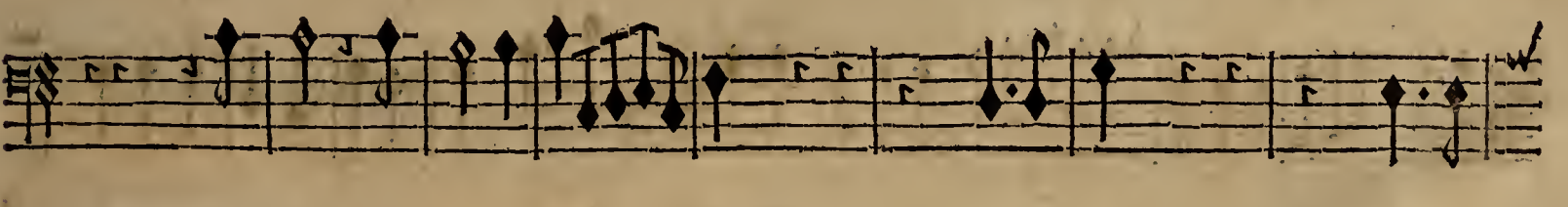
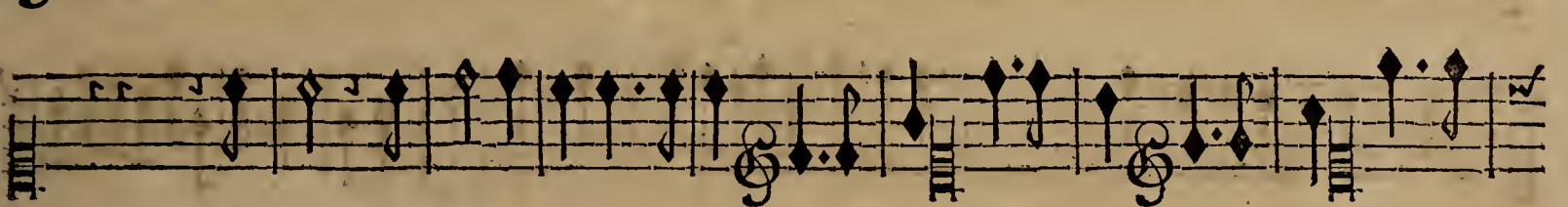
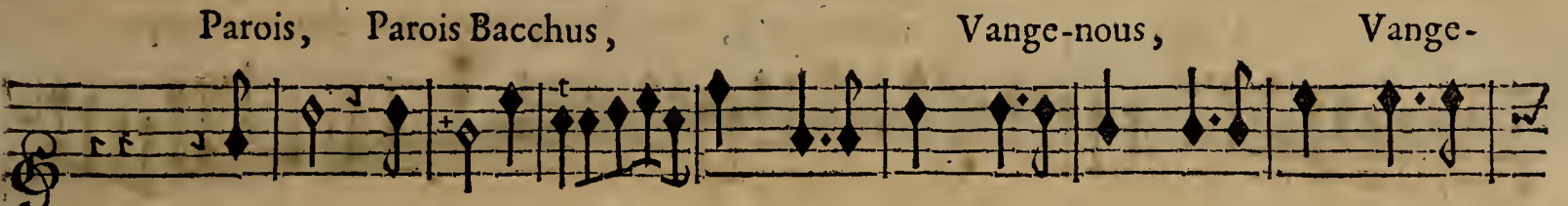
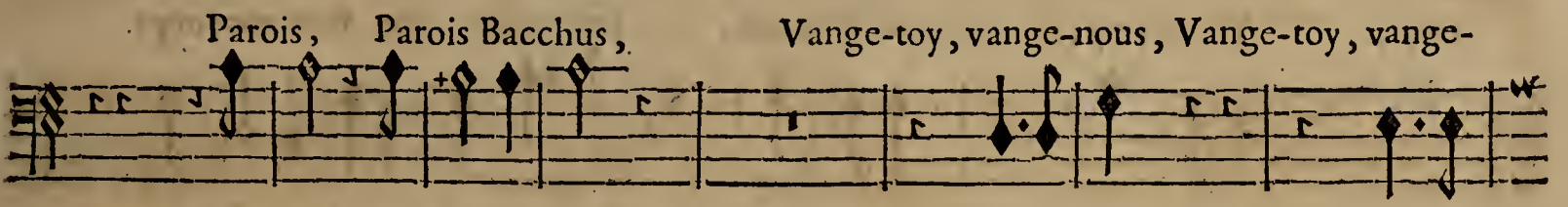
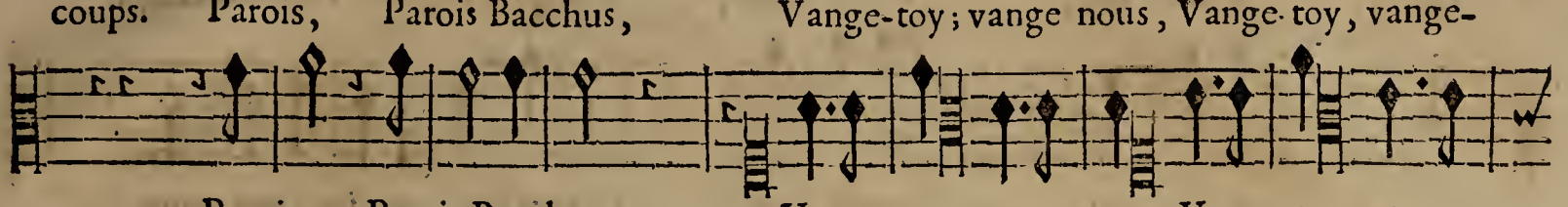


Vange toy, vange- nous, Fais qu'il expire fous nos

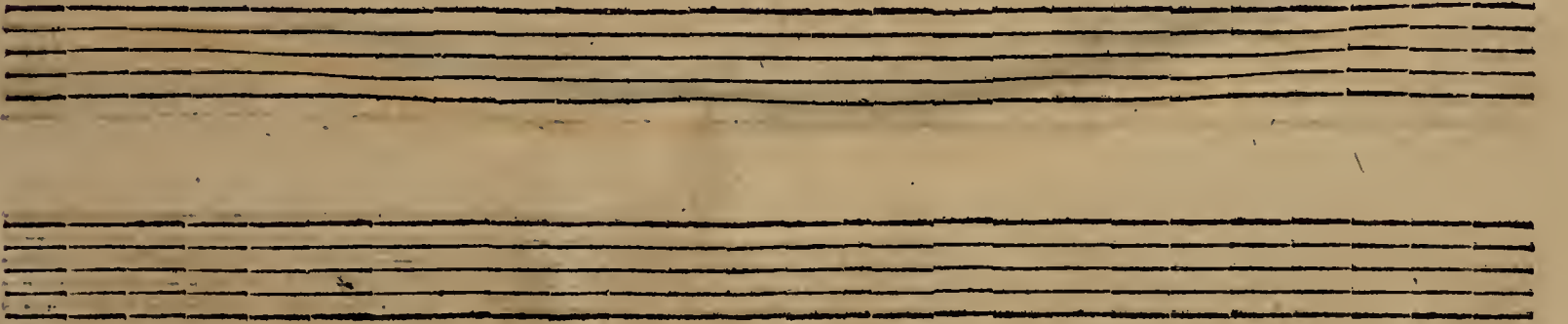


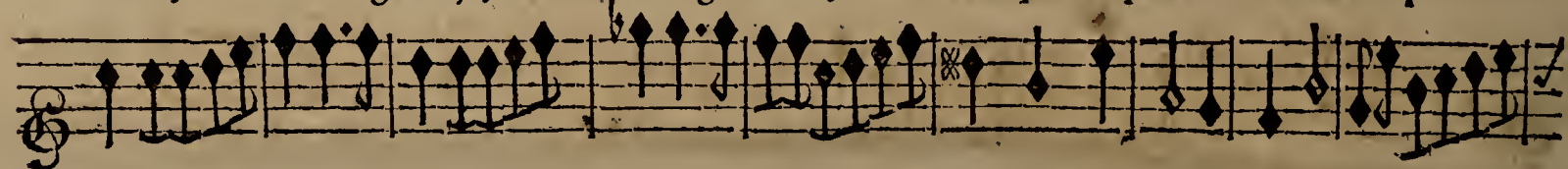
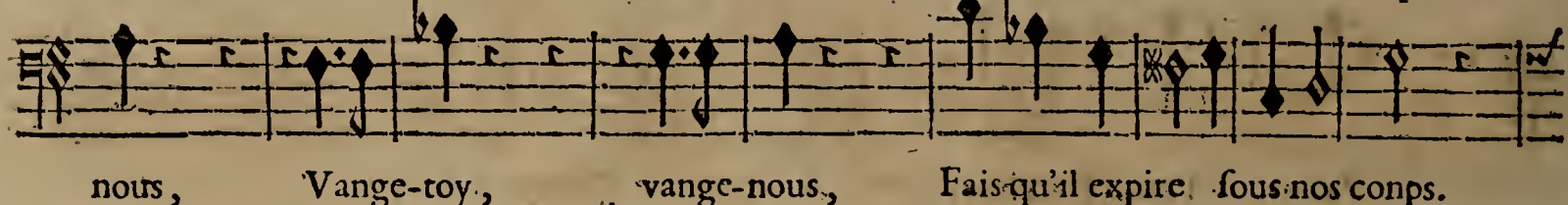
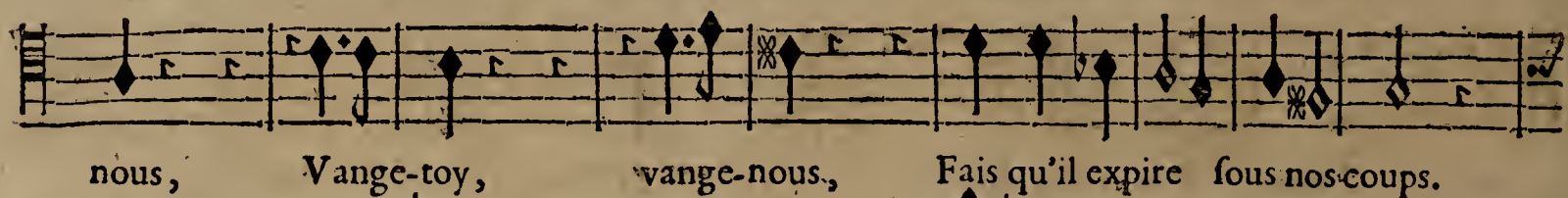
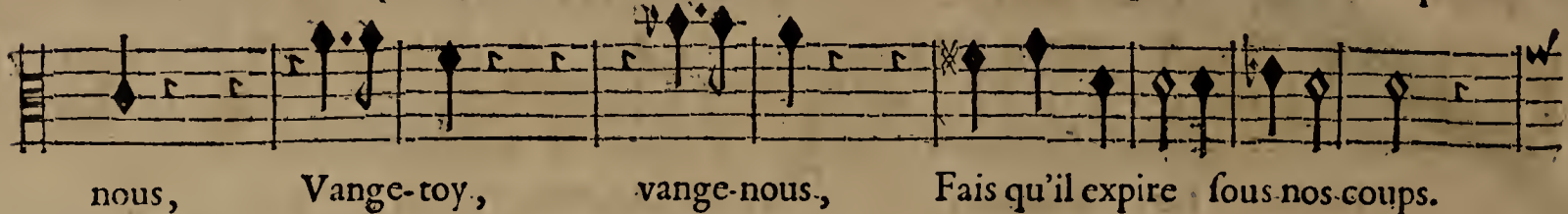
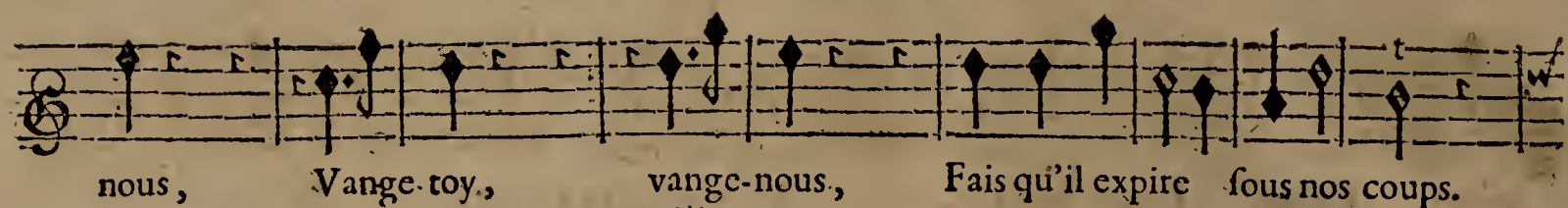
BASSE-CONTINUE.



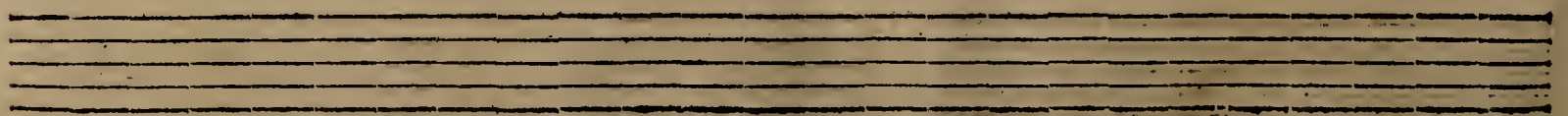


BASSE CONTINUE.





BASSE-CONTINUE.





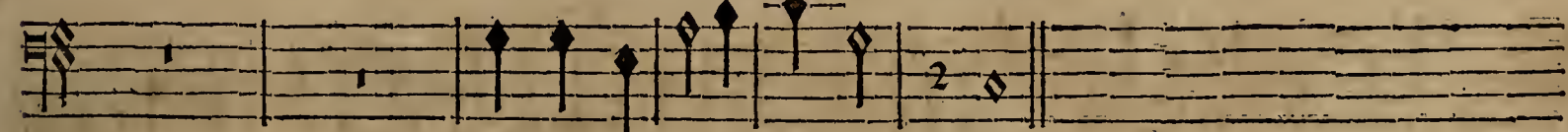
Fais qu'il expire sous nos coups.



Fais qu'il expire sous nos coups.



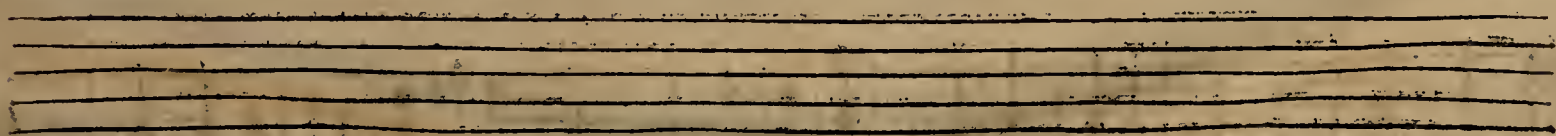
Fais qu'il expire sous nos coups.

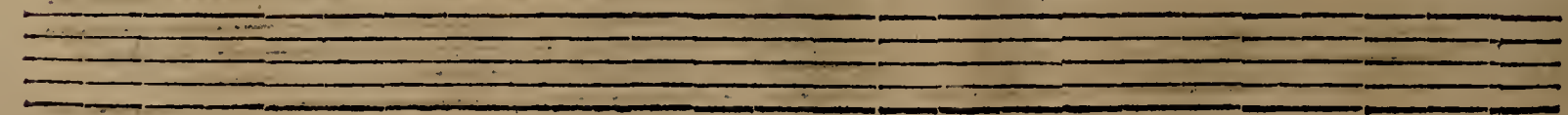
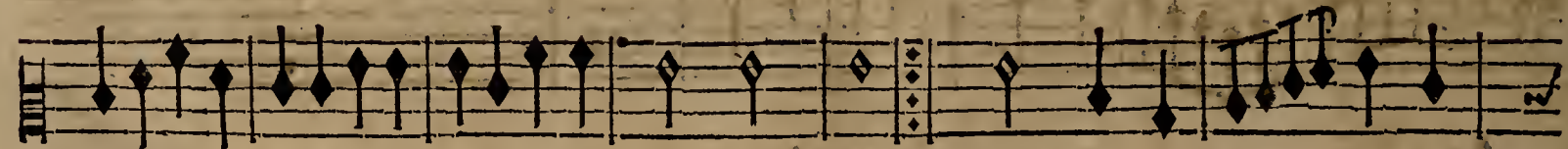
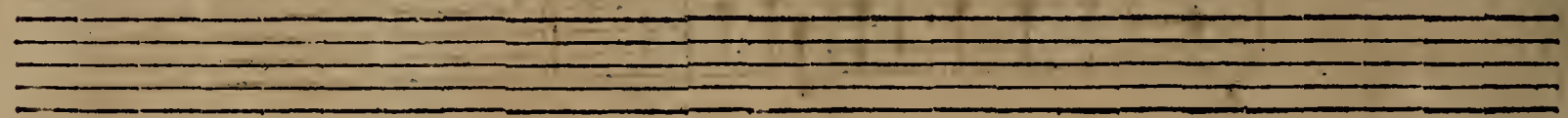
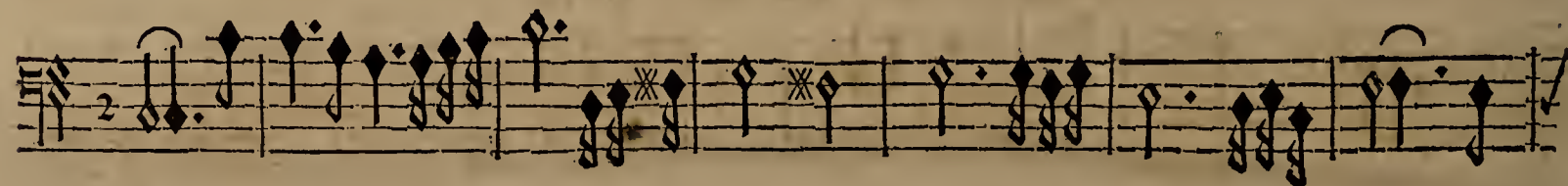
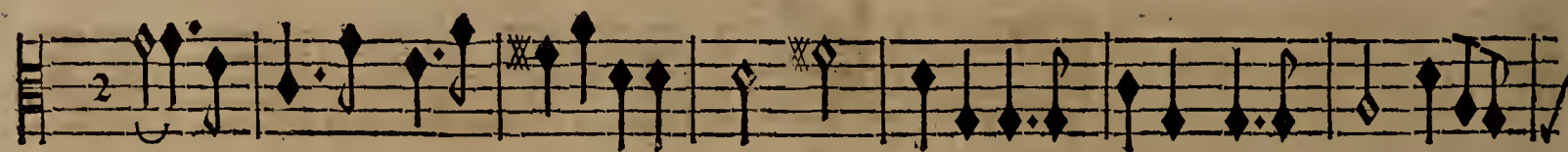


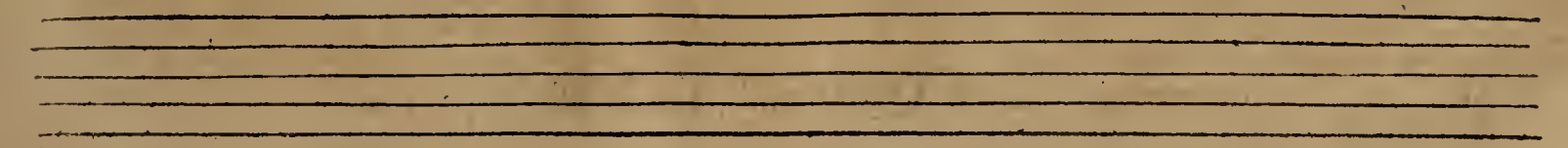
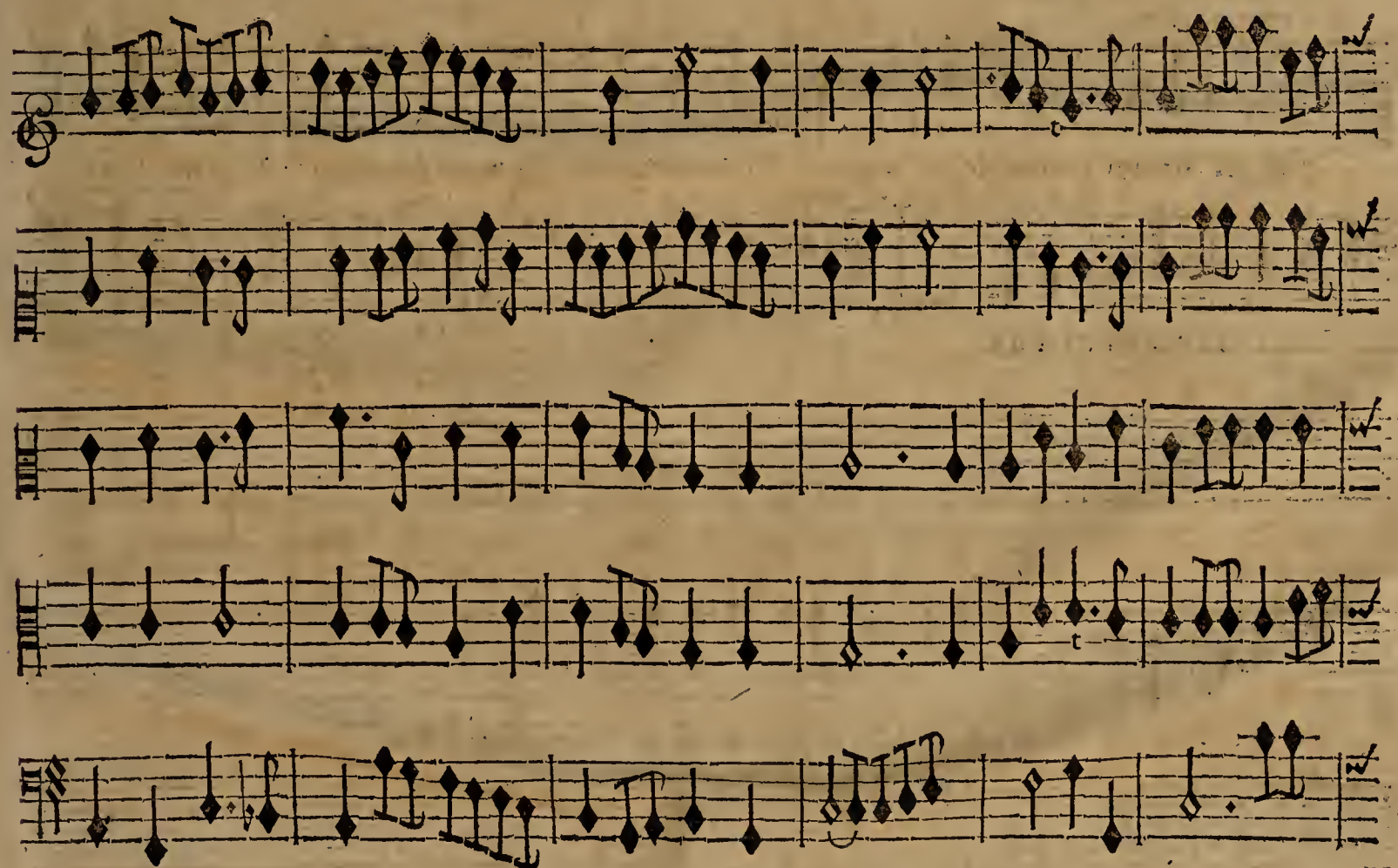
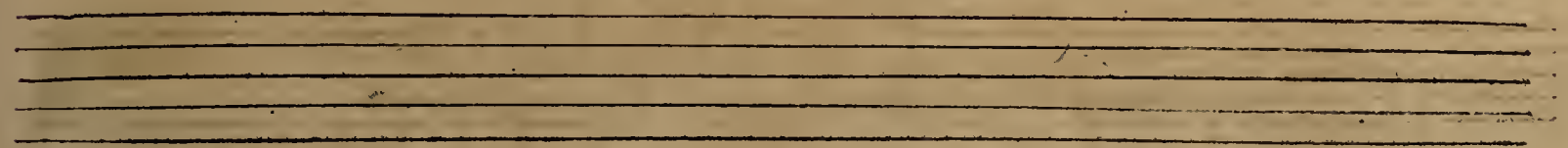
Fais qu'il expire sous nos coups.



BASSE-CONTINUE.









UNE BACCHANTE.

Quel Antre favorable au crime Peut si longtemp nous le celer? Bacchus livre

BASSE-CONTINUE.

nous ta victime, Nous bruslons, Nous bruslons de te l'immoler.

BASSE-CONTINUE.

On reprend le Chœur Qu'il perisse, à la reprise, page 222.

ACTE TROISIEME.

246

LA PRESTRESSE.

LA PRESTRESSE.

Je l'appérois, Bacchus nous l'abandonne, Venez, Ve-

Derniere Mesure du Chœur.

Handwritten musical notation on a five-line staff. The notation includes various note heads, stems, and beams, with some notes having diamond-shaped heads. The staff is divided into measures by vertical bar lines.

BASSE-CONTINUE.

nez, suivez mes pas.

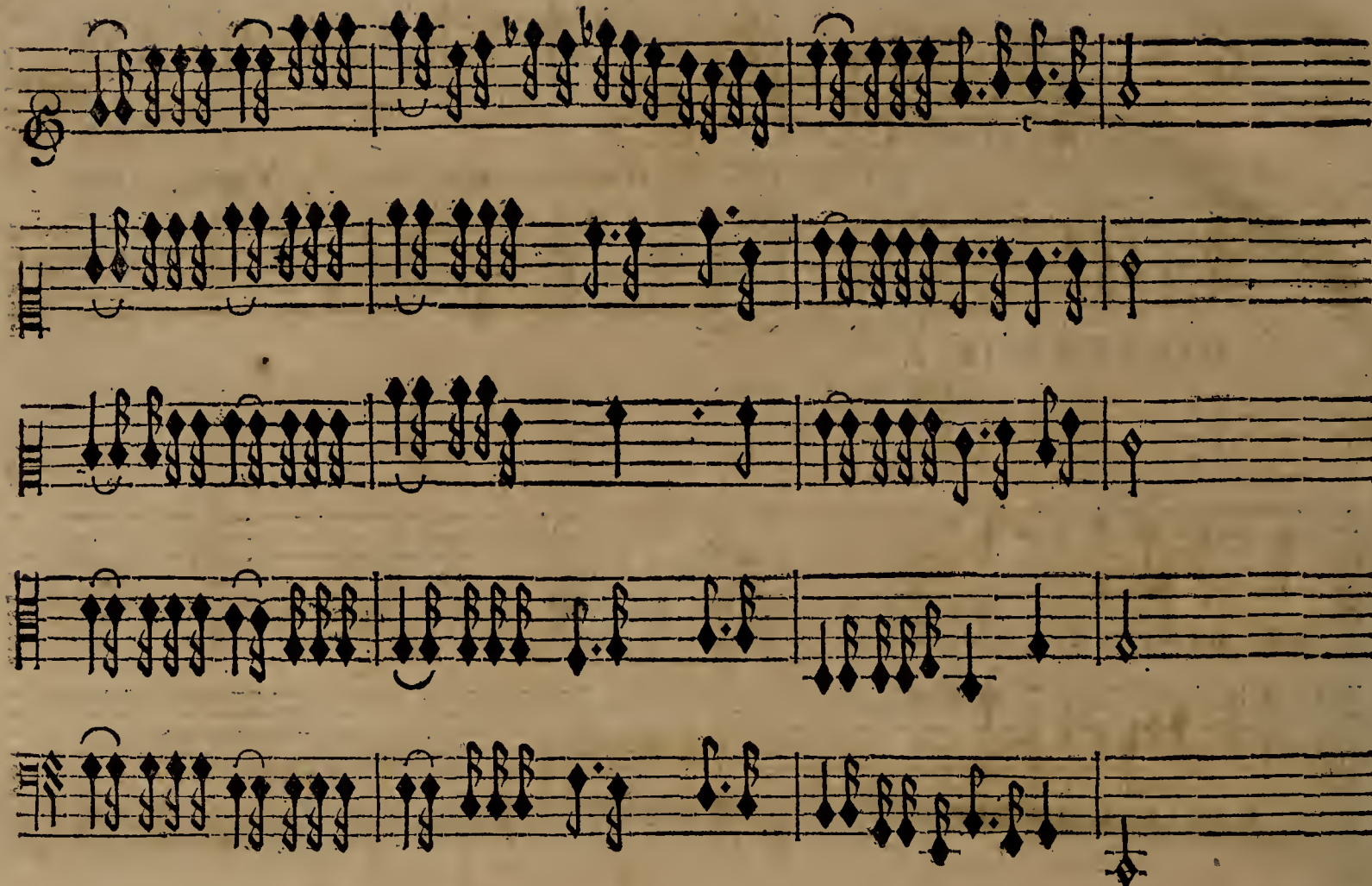
BASSE-CONTINUE.

Handwritten musical notation on a five-line staff. The notation includes various note heads, stems, and beams, characteristic of early printed music notation.

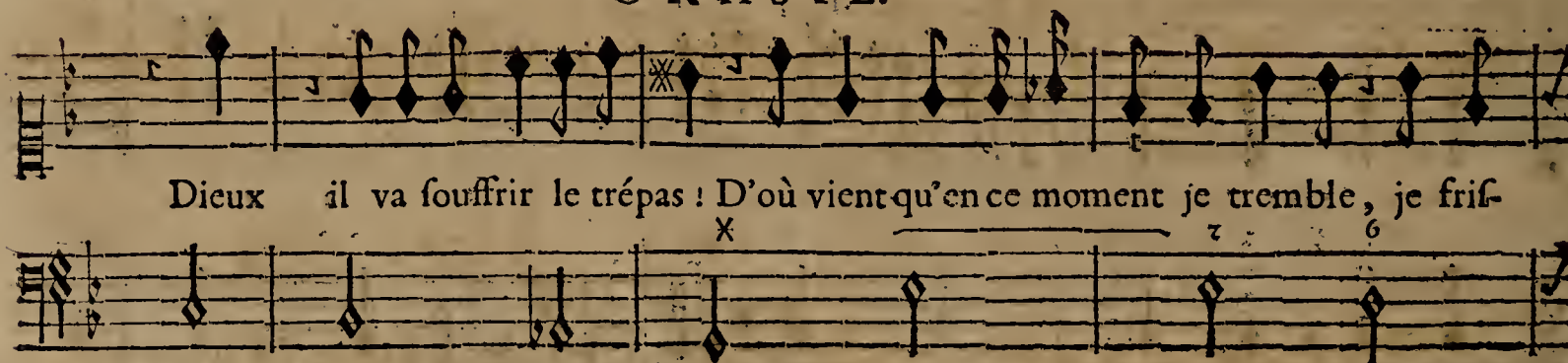
A single staff of handwritten musical notation. It begins with a C-clef (soprano clef) on the first line. The notation includes a half note on the first line, followed by a quarter rest, then a half note on the second line, and a quarter note on the second line. This is followed by a series of eighth notes: two on the second line, two on the third line, two on the third space, and two on the fourth line. Next is a series of eighth notes on the fourth space, then a quarter note on the fourth line, a quarter note on the third line, and a quarter note on the second line. The staff concludes with a double bar line and a fermata on the first line.

1. The first part of the document is a list of names and titles, including "The Hon. J. H. P. de Vries, Minister of the Interior, The Hague, The Netherlands" and "The Hon. J. H. P. de Vries, Minister of the Interior, The Hague, The Netherlands".

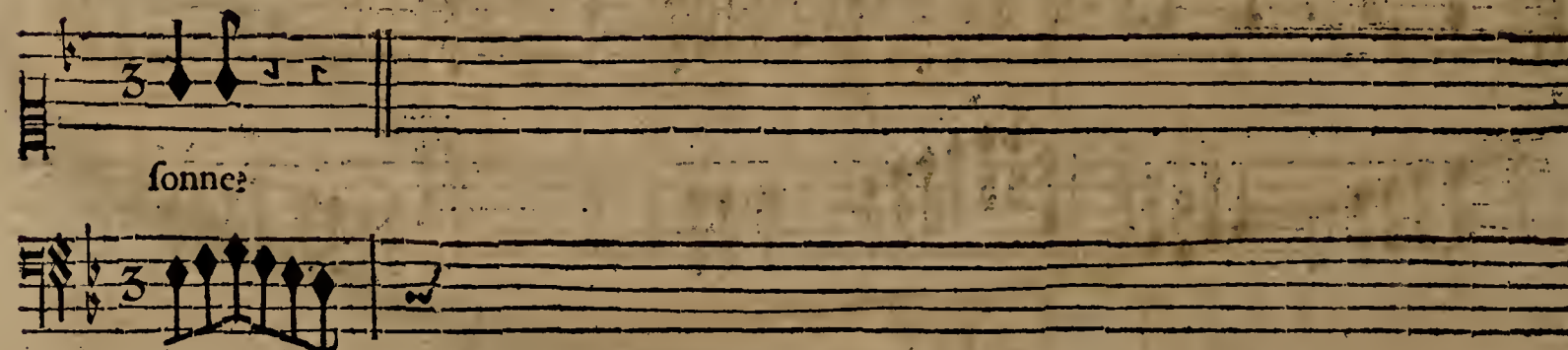
O R P H E E,



O R A S I E.



BASSE-CONTINUE.



BASSE-CONTINUE.

ACTE TROISESME.



243

gay.




VIOLONS,

LA PRESTRESSE.
Il meurt enfin l'Ennemy de nos Loix, Il re-



BASSE-CONTINUE.




çoit son juste supplice, Son sang qu'ont répandu cent Thirses à la fois Vient d'étouf-



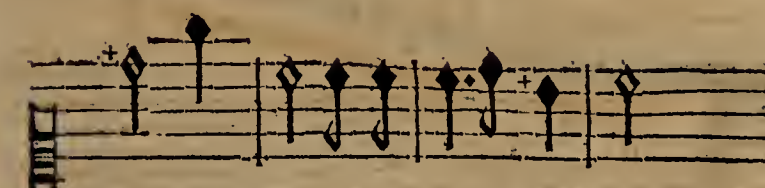
BASSE-CONTINUE.



fer l'indigne voix Qui ne célébroit Qu'Euridice, Il reçoit son juste supplice, Il



BASSE-CONTINUE.

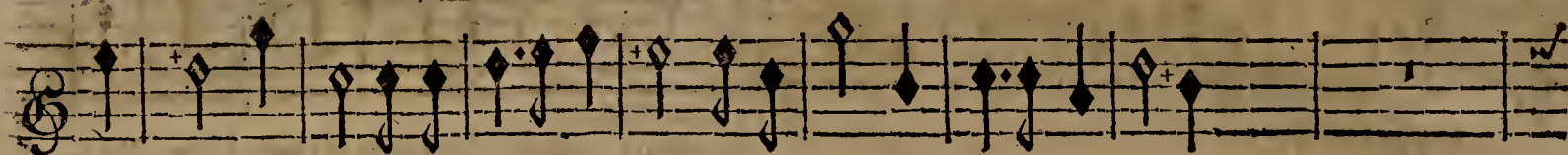


meurt enfin l'Ennemy de nos loix.

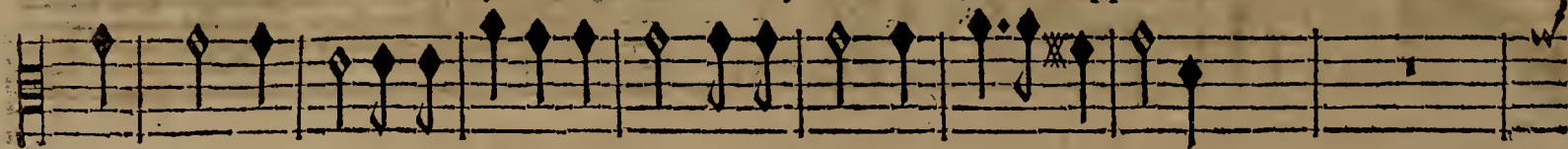


BASSE-CONTINUE.

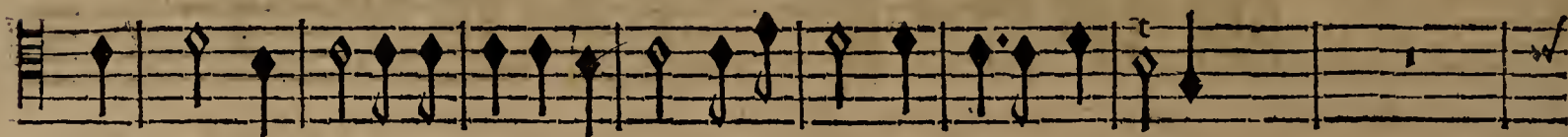
Hh ij

ORPHEE,
CHOEURS.

Il meurt enfin l'Ennemy de nos loix, Il reçoit son juste supplice.



Il meurt enfin l'Ennemy de nos loix, Il reçoit son juste supplice.



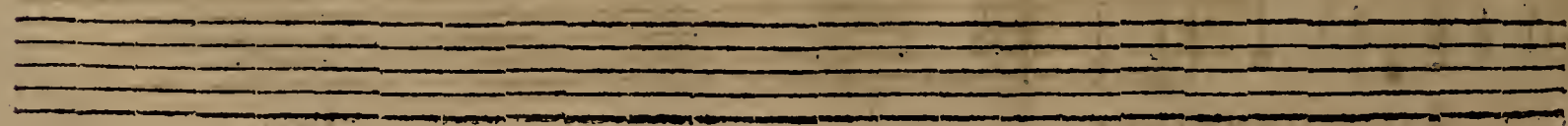
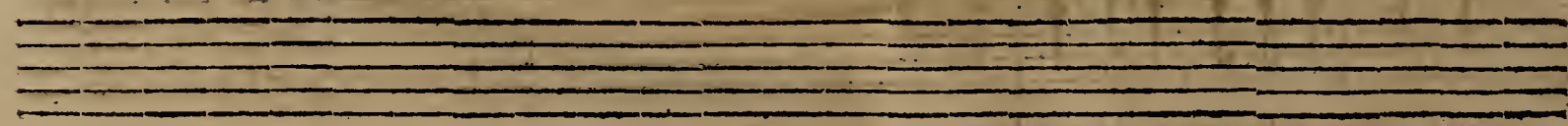
Il meurt enfin l'Ennemy de nos loix, Il reçoit son juste supplice.



Il meurt enfin l'Ennemy de nos loix, Il reçoit son juste supplice.

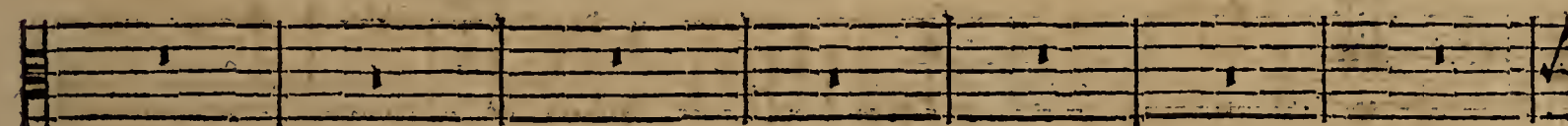
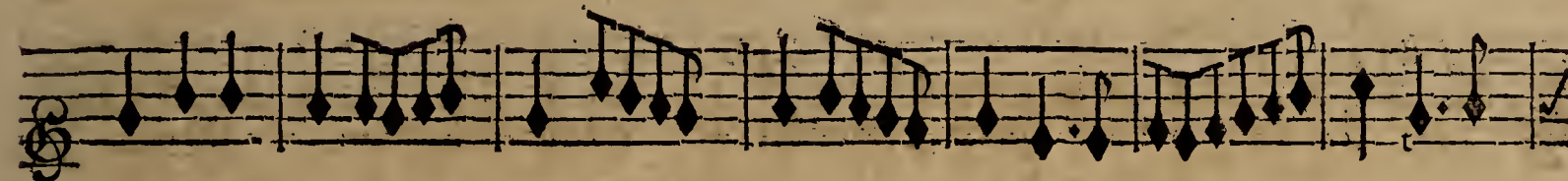
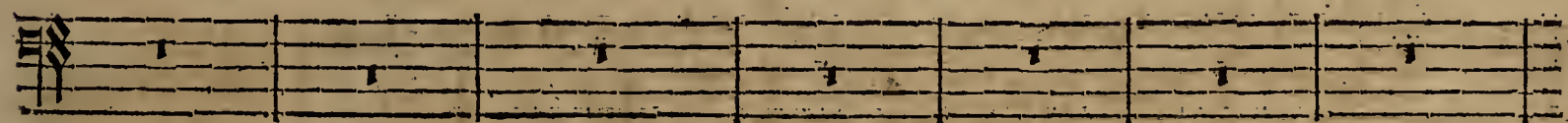
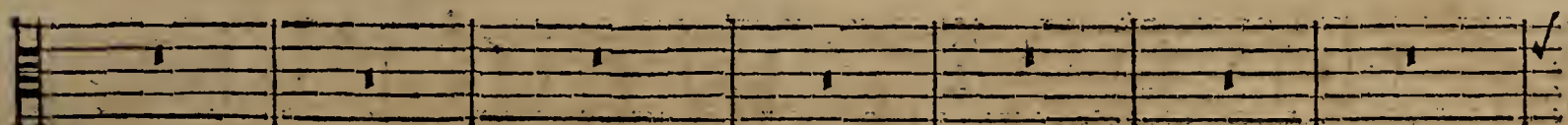
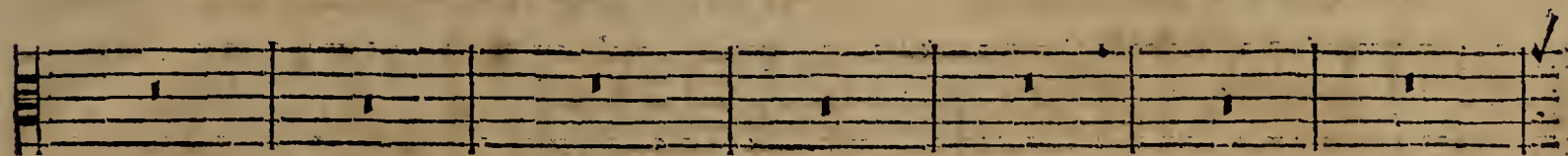
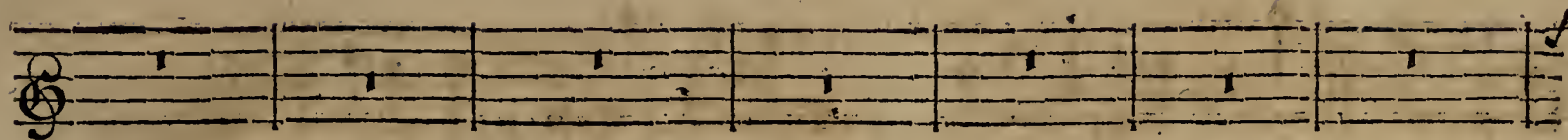


BASSE-CONTINUE.

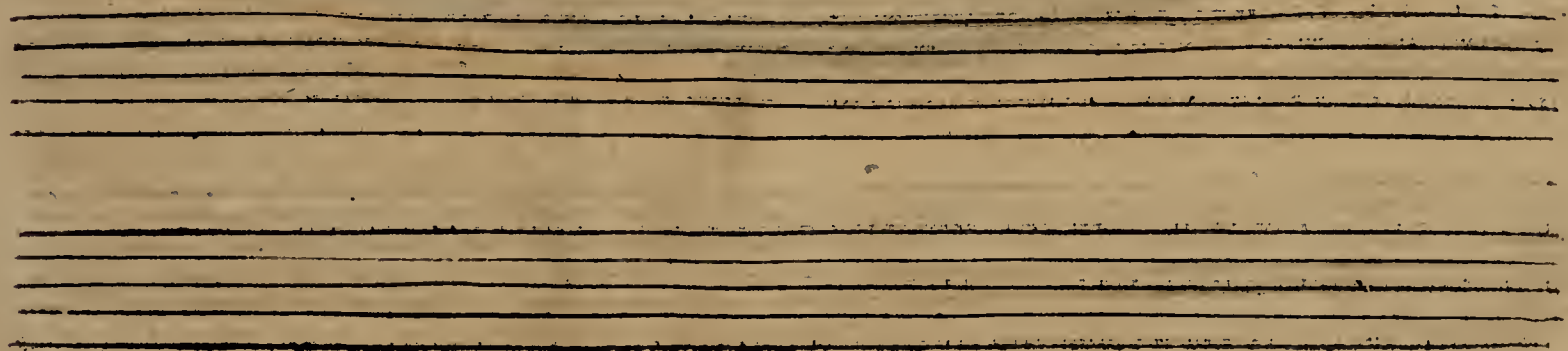


ACTE TROISIÈME.

245



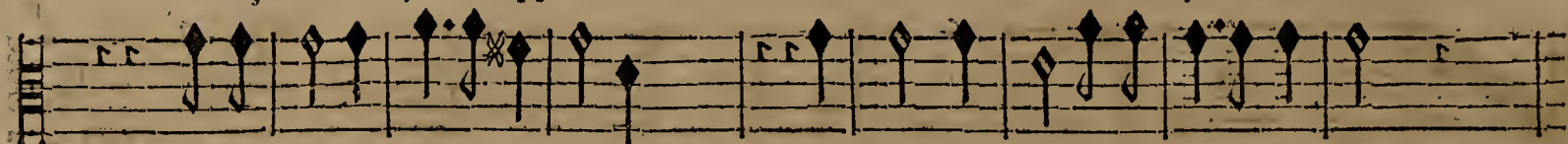
BASSE-CONTINUE.





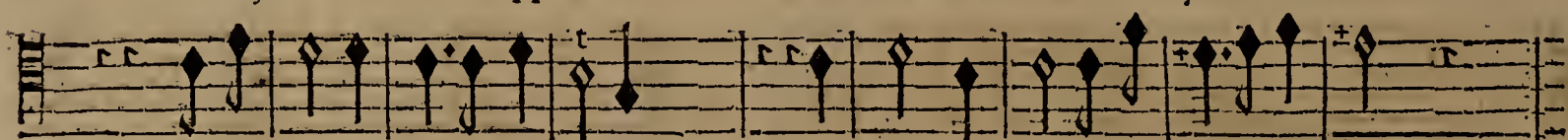
Il reçoit son juste supplice,

Il meurt enfin l'Ennemy de nos loix.



Il reçoit son juste supplice,

Il meurt enfin l'Ennemy de nos loix.



Il reçoit son juste supplice,

Il meurt enfin l'Ennemy de nos loix.

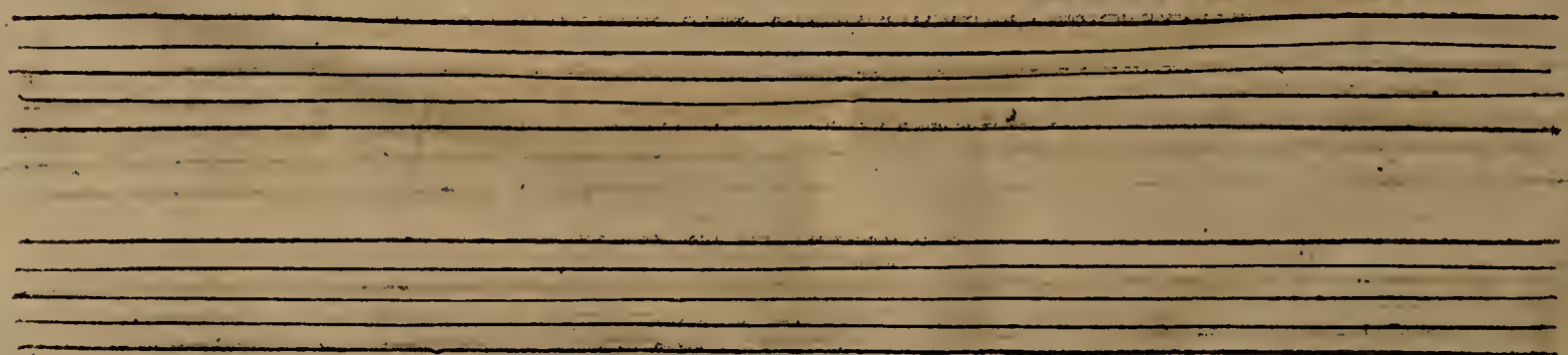


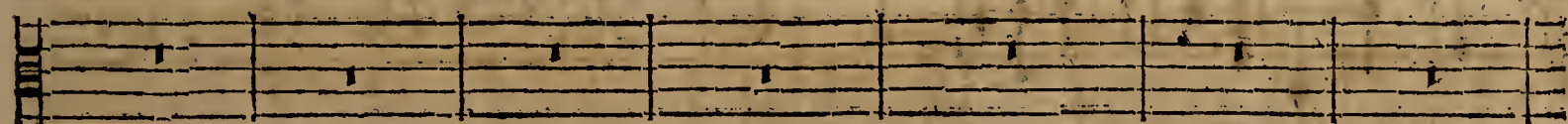
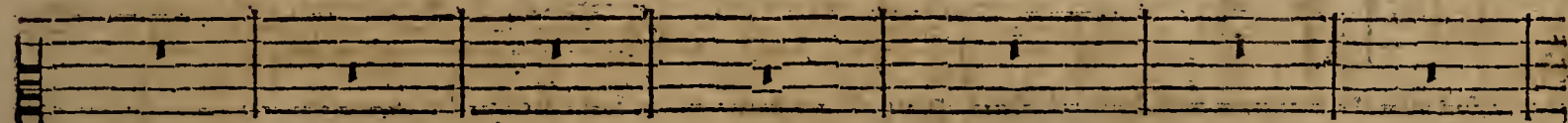
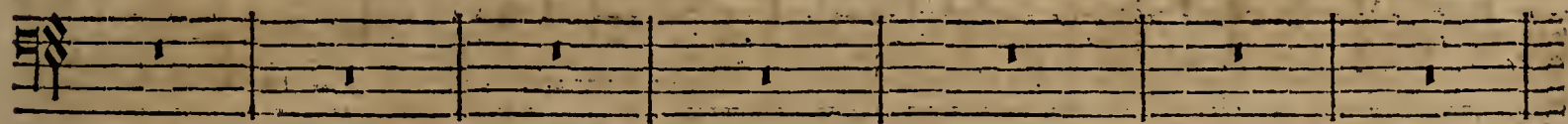
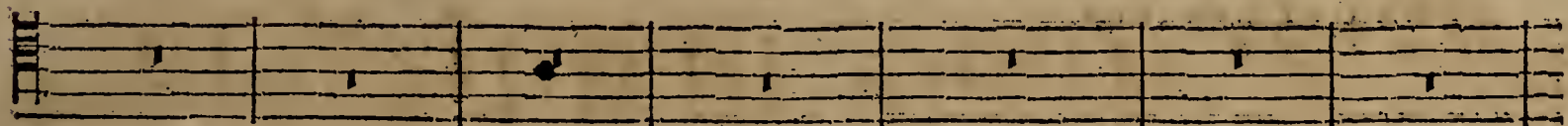
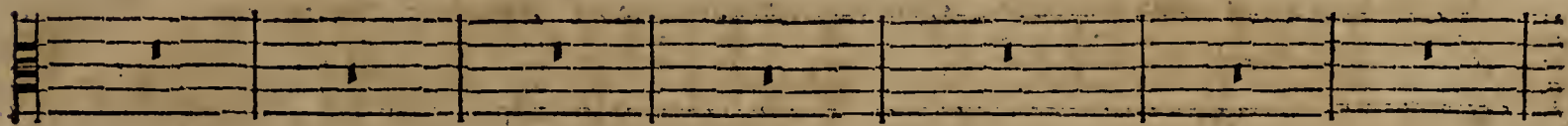
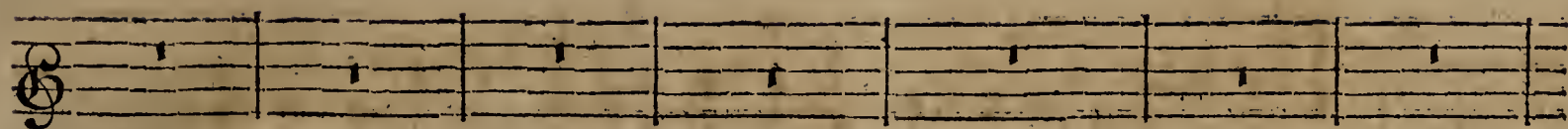
Il reçoit son juste supplice,

Il meurt enfin l'Ennemy de nos loix.

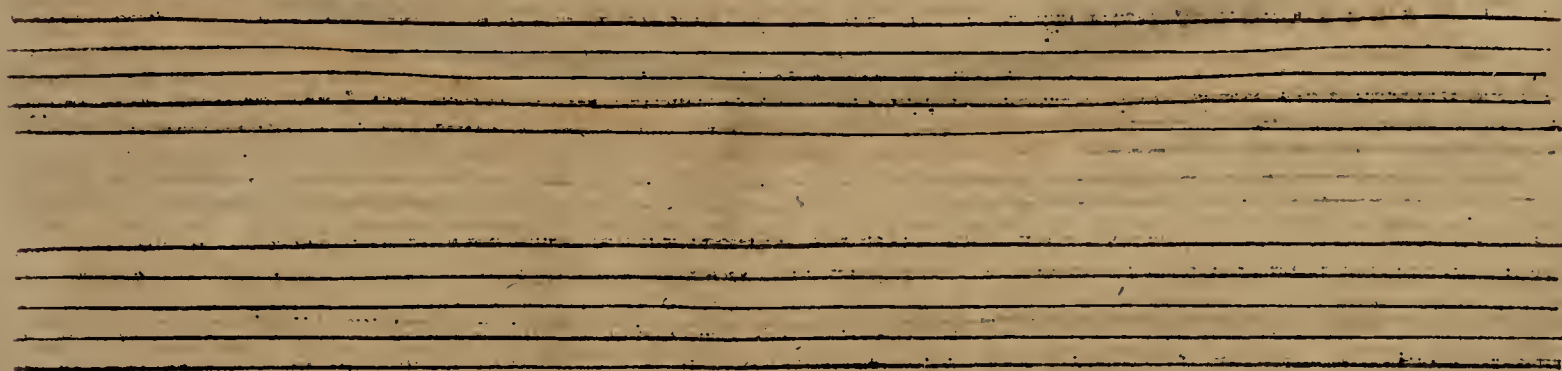


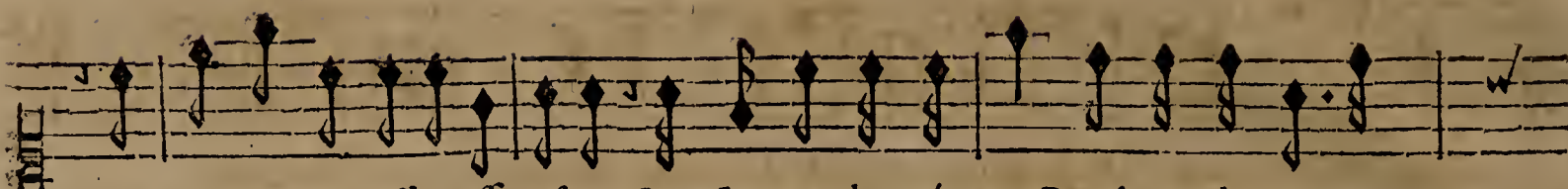
BASSE-CONTINUE.



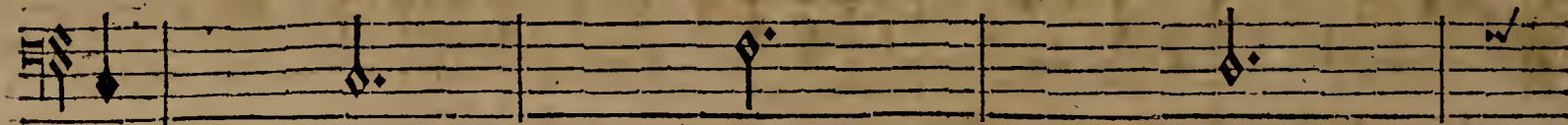


BASSE-CONTINUE.





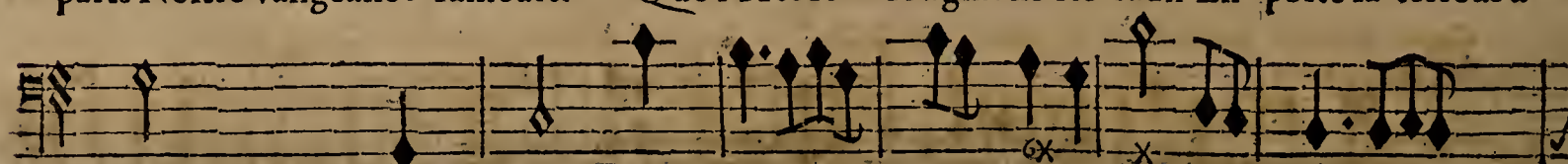
Sa mort n'est pas assez affreuse, Que ses membres épars Rendent de toutes



BASSE-CONTINUE.



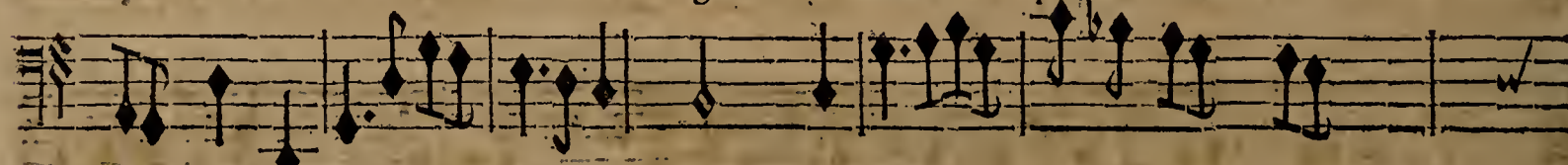
parts Nostre vangeance fameuse. Que l'Hebre rougissant ses eaux En porte la terreur à



BASSE-CONTINUE.



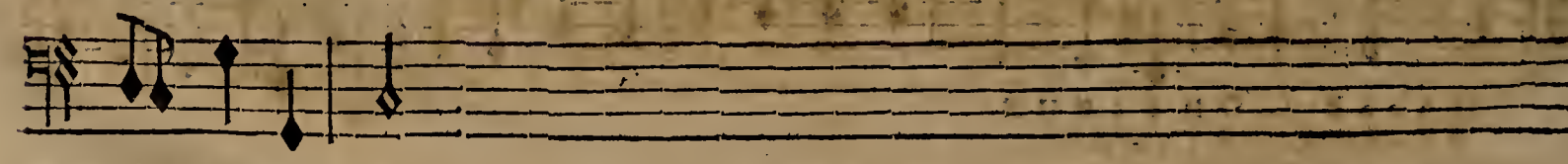
des climats nouveaux Que l'Hebre rougissant ses eaux En porte la terreur à



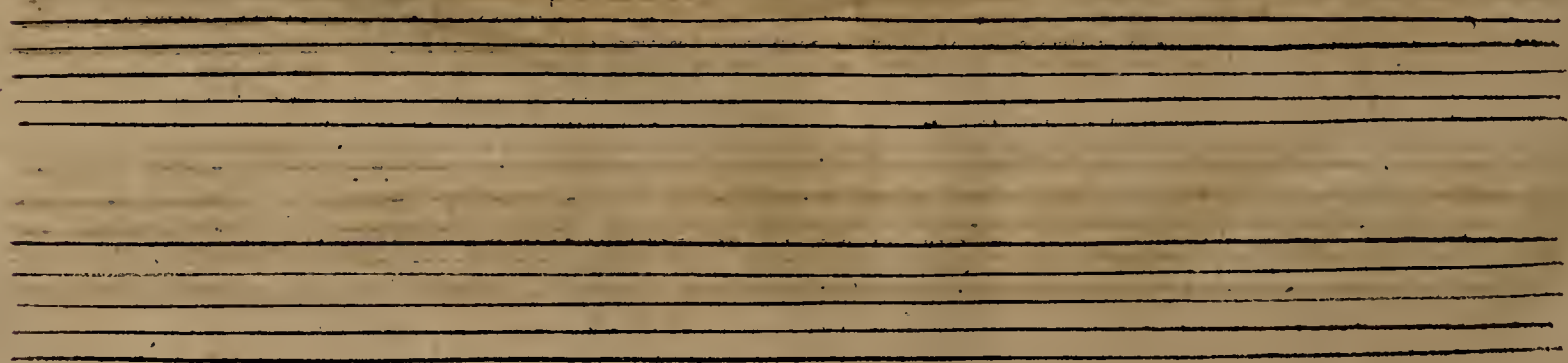
BASSE-CONTINUE.



des climats nouveaux.



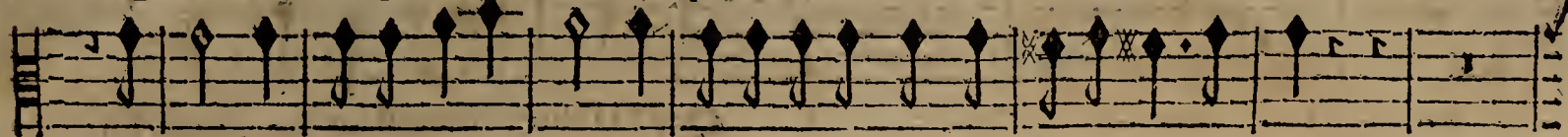
BASSE-CONTINUE.



CHOEUR.



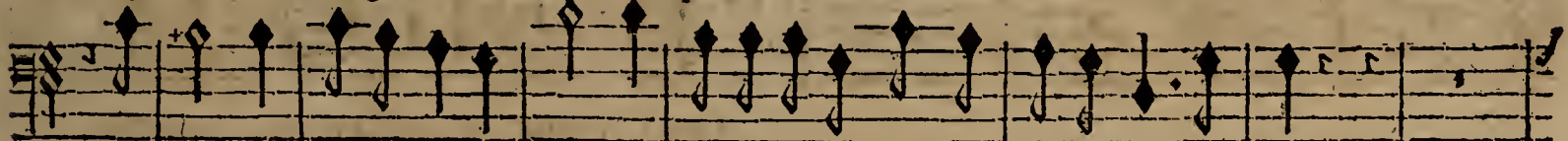
Que l'Hebre rougissant ses eaux, En porte la terreur à des climats nouveaux.



Que l'Hebre rougissant ses eaux, En porte la terreur à des climats nouveaux.



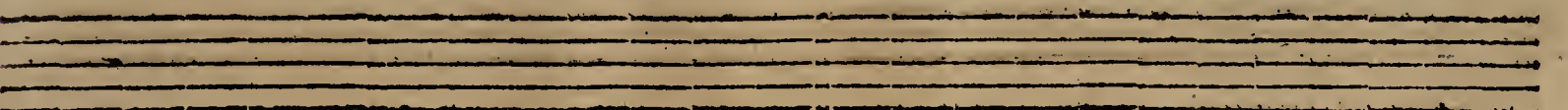
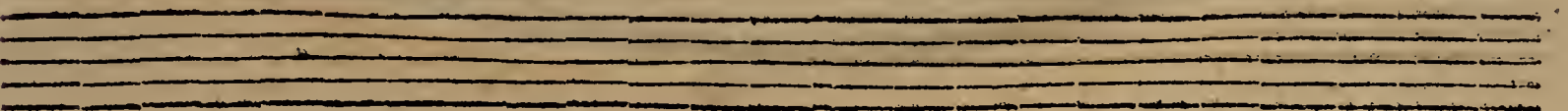
Que l'Hebre rougissant ses eaux, En porte la terreur à des climats nouveaux.



Que l'Hebre rougissant ses eaux, En porte la terreur à des climats nouveaux.

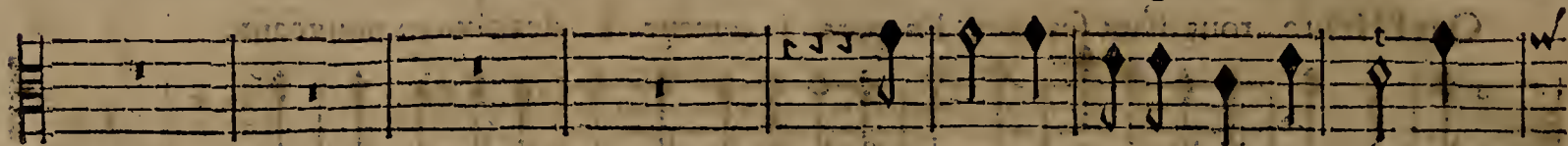


BASSE-CONTINUE.

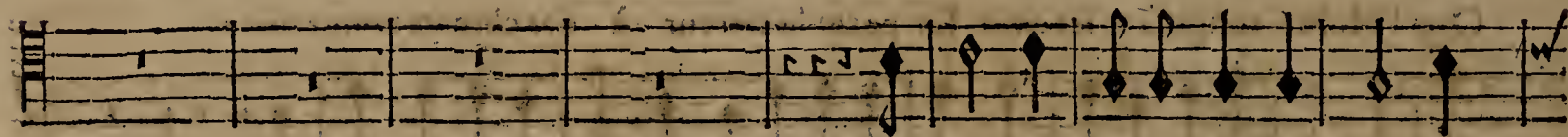




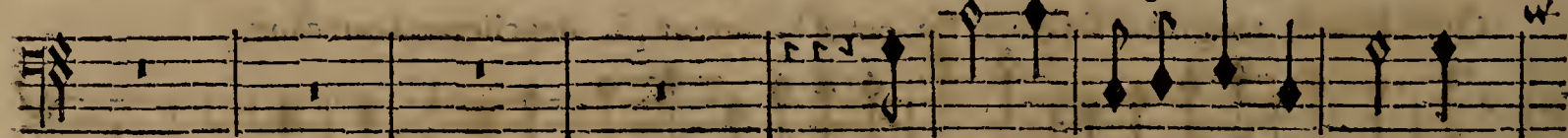
Que l'Hebre rougissant ses eaux En



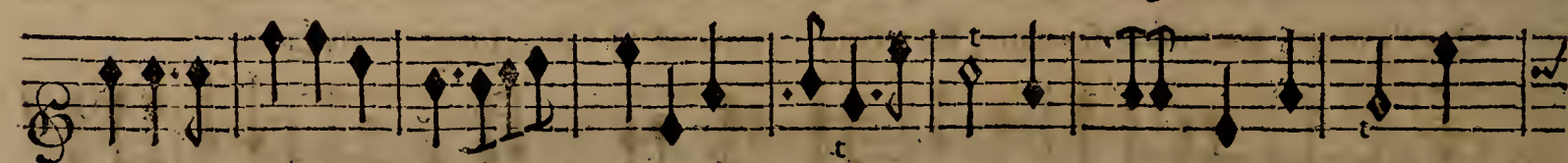
Que l'Hebre rougissant ses eaux En



Que l'Hebre rougissant ses eaux En

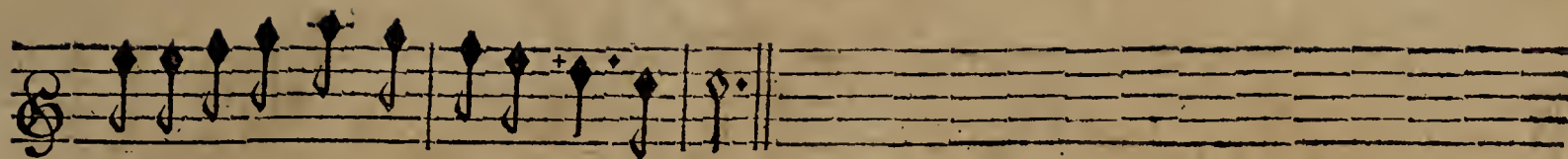


Que l'Hebre rougissant ses eaux En



BASSE-CONTINUE.





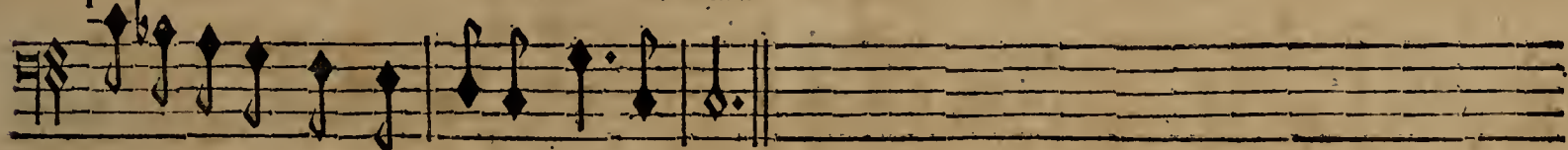
porte la terreur à des climats nouveaux.



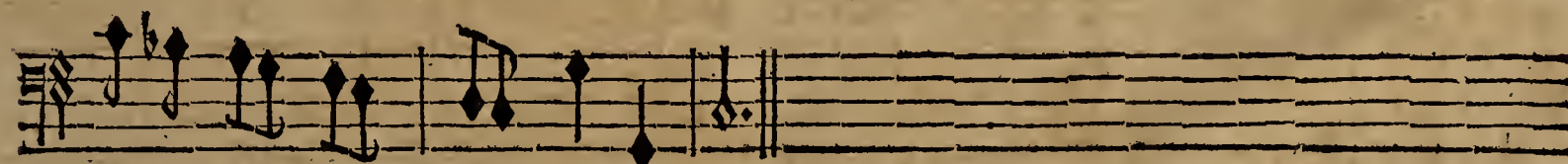
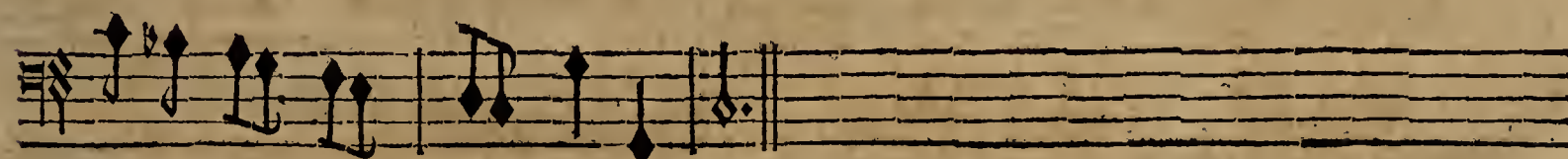
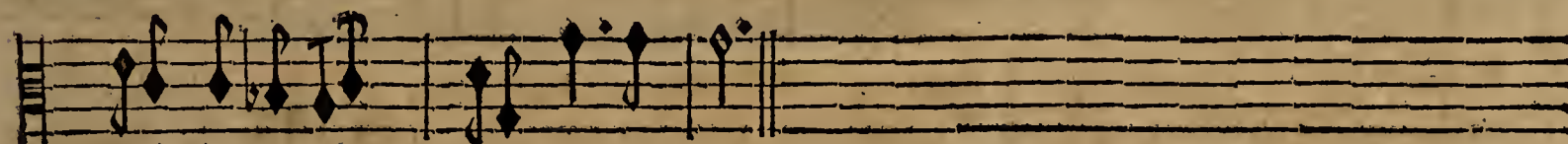
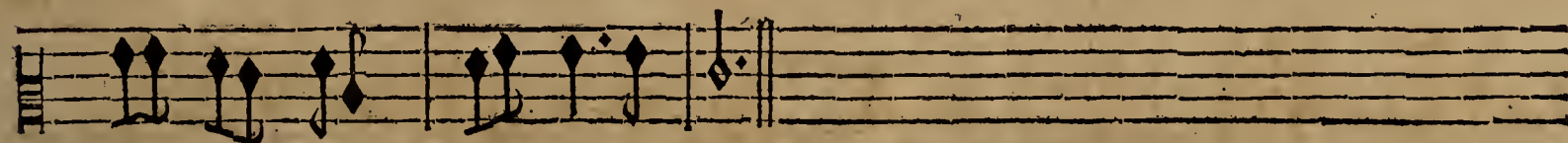
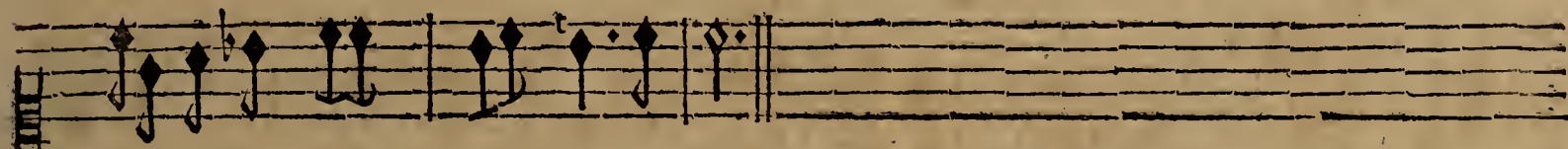
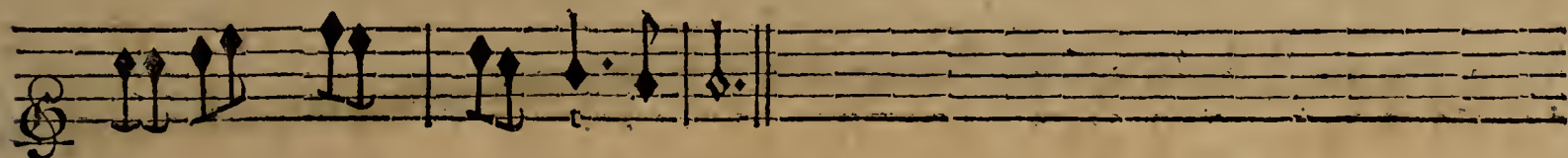
porte la terreur à des climats nouveaux.



porte la terreur à des climats nouveaux.



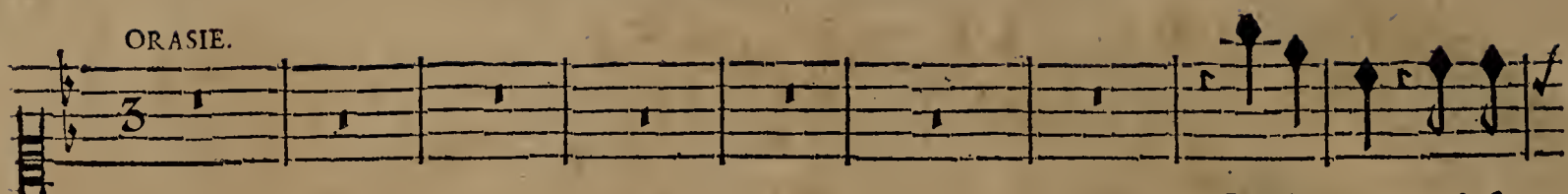
porte la terreur à des climats nouveaux.



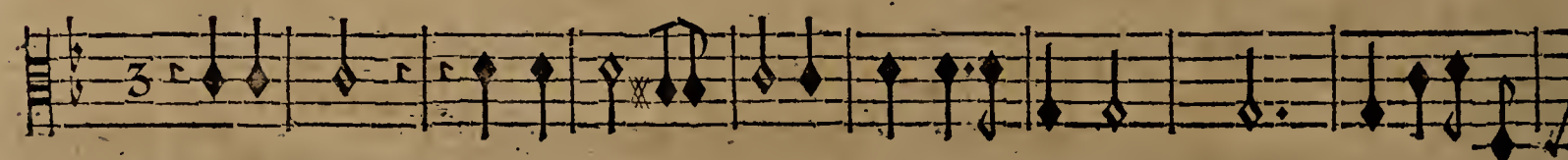
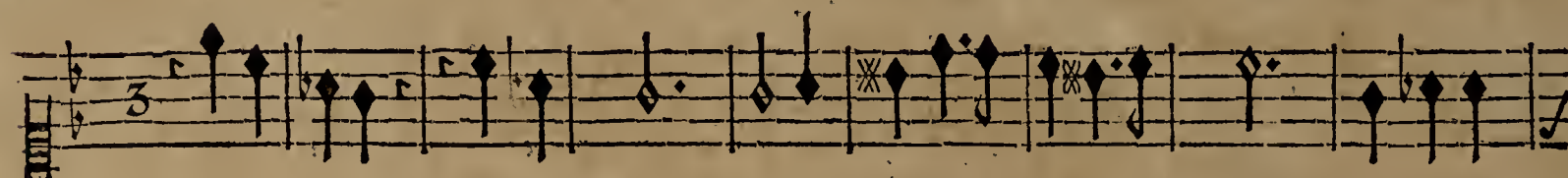
BASSE-CONTINUE.



ORASIE.



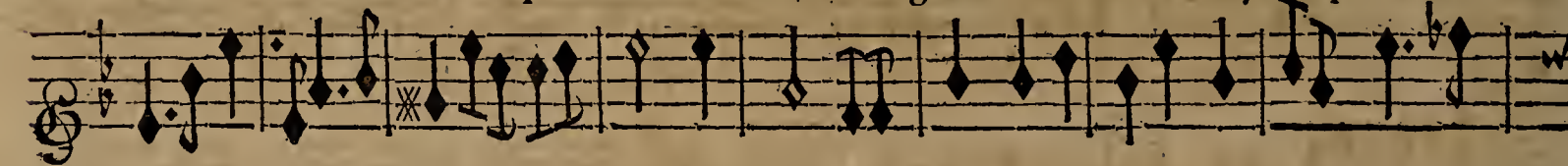
Il est mort ! qu'astu



BASSE-CONTINUE.



fait malheureuse Orasie? De quels tristes remords ta vâgeance est suivie? J'ay veu perir l'in-



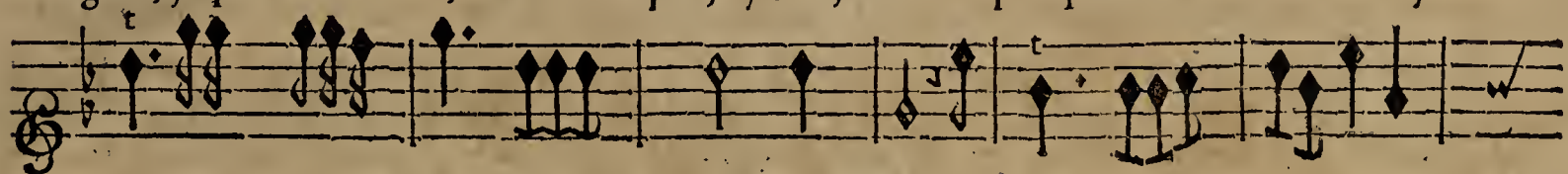
BASSE-CONTINUE.

ACTE TROISIEME.

253



grat, je pensois le haïr; De son trépas j'ay crû jouir. Et presqu'en un moment à moy-



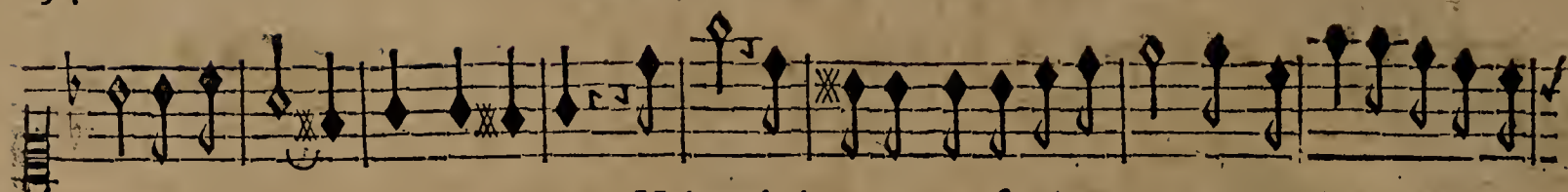
BASSE-CONTINUE.



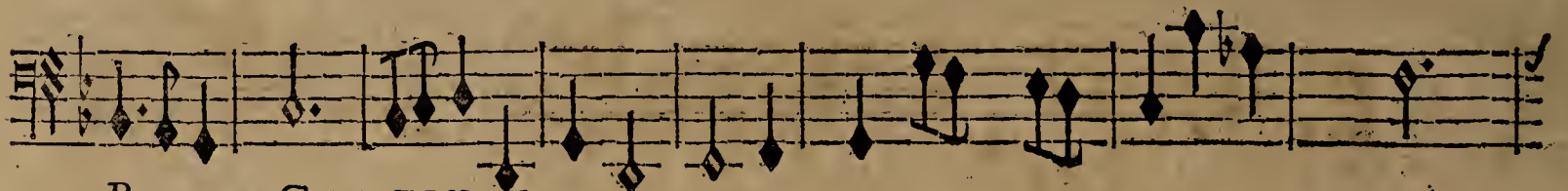
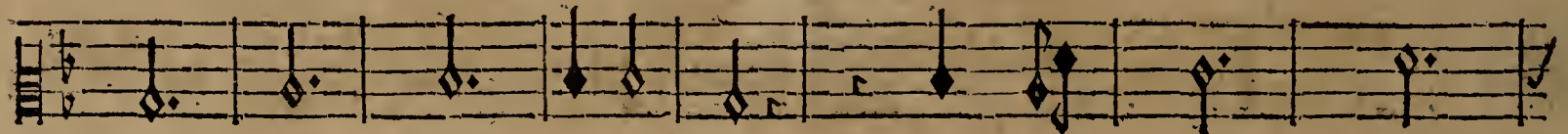
même contraire, Helas! helas! par un fatal retour, J'ay perdu toute ma colere,



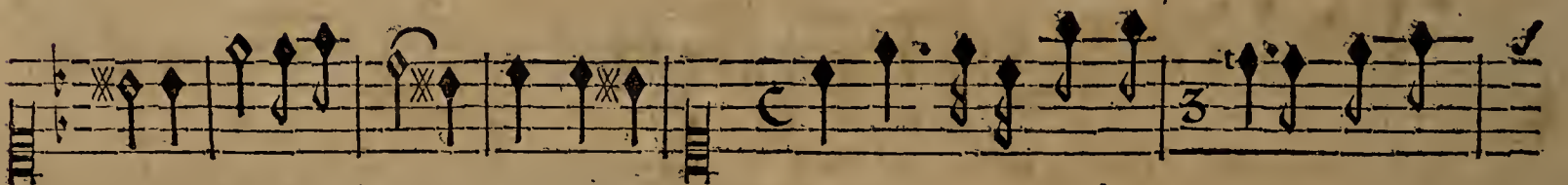
BASSE-CONTINUE.



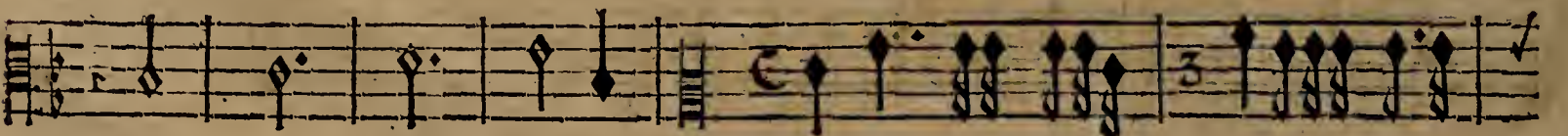
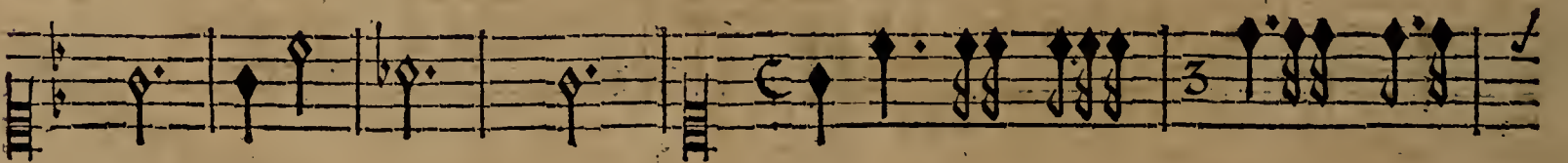
Et je ressens tout mon amour. Helas ! hélas par un fatal retour, j'ay perdu toute ma co-



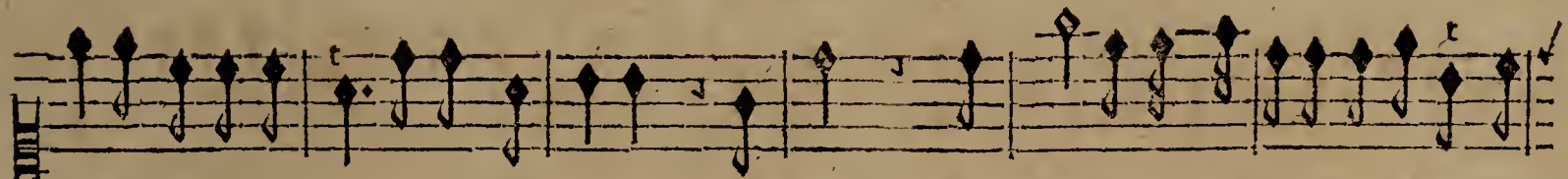
BASSE-CONTINUE.



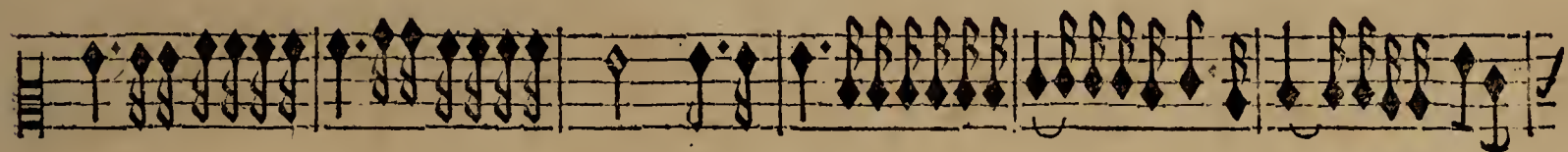
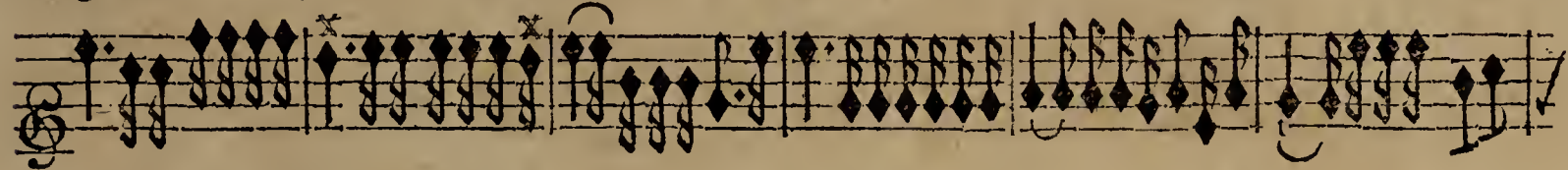
lere, Et je ressens tout mon a- mour. Mais ce qui rend ma peine sans é-



BASSE-CONTINUE.



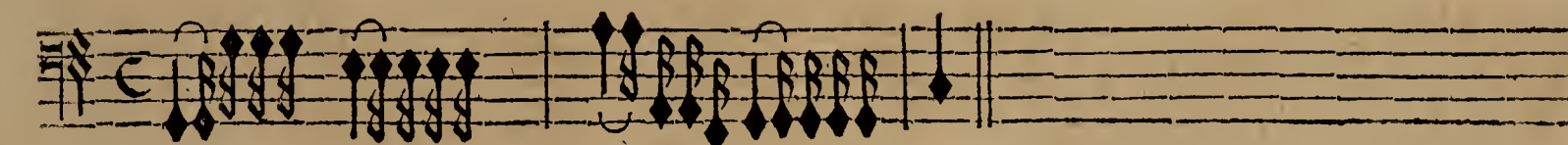
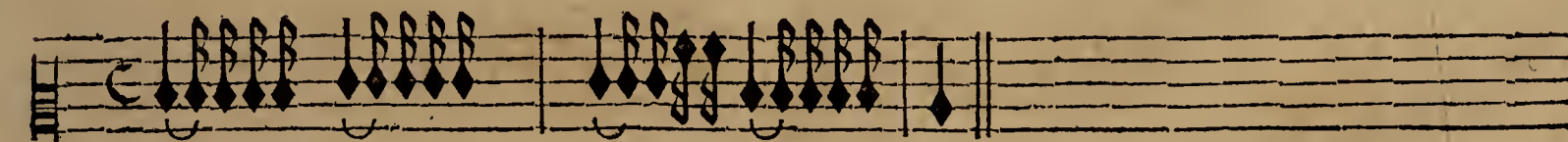
gale, Je le réjoins à ma Rivale: Mourons, mourons, où pour finir tât de tourmés souf-



BASSE-CONTINUE.



ferts, Ou pour troubler encor ces Amants aux Enfers.



BASSE-CONTINUE.

FIN DU TROISIEME ET DERNIER ACTE.

ACTE TROISIEME

ACTE TROISIEME

ACTE TROISIEME

ACTE TROISIEME

ACTE TROISIEME

ACTE TROISIEME

ACTE TROISIEME

ACTE TROISIEME

ACTE TROISIEME

ACTE TROISIEME

ACTE TROISIEME

ACTE TROISIEME

